

















INLAND PRINTER

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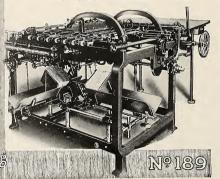
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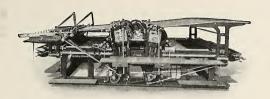
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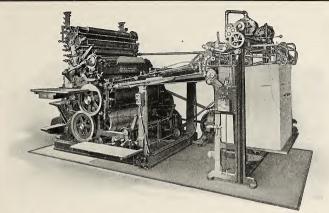
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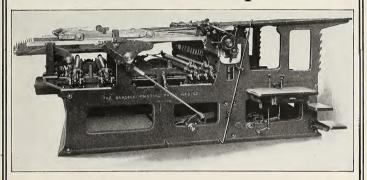
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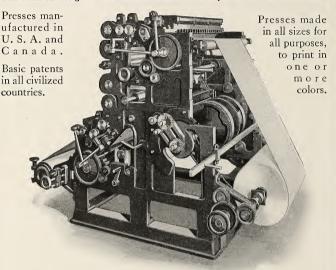


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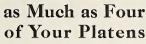
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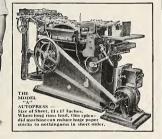
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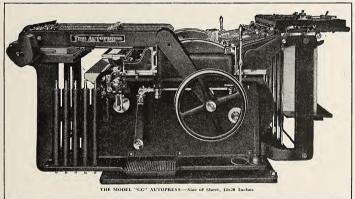
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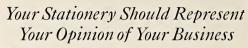
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Old Hampshire Bond

There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slip-shod methods. Fifteen years of advertising have told the public these things, and the benefit of the national reputation Old

Hampshire Bond holds will work for you if

HAMPSHIRE PAPER COMPANY

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

Announcing THE NEW MULTIPLE MAGAZINE LINOTYPES

Models 16, 17, 18 and 19



We have a Linotype for every office at a price and upon terms within reach of every Printer

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

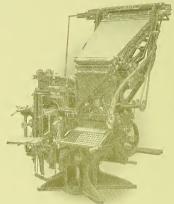
CHICAGO 1100 So. Wabash Ave.

SAN FRANCISCO 646 Sacramento St. NEW ORLEANS 549 Baronne St.

TORONTO: CANADIAN LINOTYPE, LIMITED

Model 18 and Model 19 (Multiple Magazine) Linotypes

TWO-MAGAZINE MODEL 5



← Model 18

Two-Magazine Linotype.

Two Full Size Magazines, Both Interchangeable.

All Bodies, 5-point up to 36-point.

Universal Ejector Adjustable to All Bodies and Measures.

Water-Cooled Mold Disk.

Magazines Interchangeable with Models 4, 5, 6, 7, 8, and 14.

PRICE \$2,600

F. O. B. New York

Model 19 ---

 $Multiple\hbox{-}Magazine\ Linotype.$

Same as Model 18, with the Addition of an Auxiliary Magazine—

For Large Display and Head Letter Faces, Special Characters, Etc.

> PRICE \$2,700 F. O. B. New York



EASY TERMS OF PAYMENT

Model 16 and Model 17 (Multiple Magazine) Linotypes

Continuous Composition from all Magazines
All Faces Mixed at Will

Model 16 ----

Double-Magazine Linotype.

Two Full Size Magazines Independently Removable from Front of Machine.

Either Magazine Instantly Brought Into Operation by the Touch of a Key.

All Matrices Delivered to a Common Assembler Belt.

All Faces Mixed at Will at a Continuous Operation.

Particularly Adapted to Intricate Composition.

> PRICE \$2,900 F. O. B. New York



← Model 17

Multiple-Magazine Linotype.

Same as Model 16, with the Addition of an Auxiliary Magazine, Giving Greater Range and Flexibility.

Faces from All Three Magazines Mixed at Will.

Auxiliary Magazines Interchangeable with Models 14 and 19.

PRICE \$3,000 F. O. B. New York

Fill In and Return Coupon on Following Page

Originators X Improvers Developers

EVERY year for more than thirty years has seen marked improvements in all Linotype machines. From the earliest model to the present Quick-Change Multiple Magazine Linotypes the growth and development of "The Linotype Way" has always kept pace with and even anticipated the demands of the printing industry for composing machines adapted to its needs.

The New Multiple Magazine Linotypes

Models 16, 17, 18 and 19

are adapted to all composition requirements—simple or intricate. The price of each model is appreciably lower than the cost of any other composing machine of equal range and our very reasonable terms are within easy reach of every printer.

Send For The Facts—Today

Investigate thoroughly the possibilities of the New Multiple Magazine Linotypes. This implies no obligation whatever on your part. Merely return the coupon; now, while it's handy.

This Variable Speed Alternating Current

KIMBLE

Cylinder Press Motor

will increase your net press earnings all the way from 25 cents to \$1.00 an hour.

It does this by cutting the power cost and by increasing press output.

Power costs are cut by the fact that Kimble Motors consume less current at low speeds than any other motors.

Press output is increased by the flexible control of speeds offered by Kimble motors, and by the fact that the press can be operated at higher speeds than with any other A. C. printing-press motors.

Kimble Motors frequently pay 100 per cent profit on their cost



Kimble Variable Speed, Alternating Current Gordon Press Motors

consume current in proportion to speed. Cutting the speed cuts current cost correspondingly, while all other A. C. motors consume just as much current at low or medium speeds as they do at maximum

These motors also permit you to run the press at a lower speed, and also at higher speeds than any other motors; and the feeder has exactly the same control of speeds as if he were "kicking" the press with a treadle.



Send for our Red Book of Power Pointers for Printers

KIMBLE ELECTRIC COMPANY 635 NORTH WESTERN AVENUE CHICAGO, ILL.





THE **EMBOSO PROCESS** HAS MADE GOOD

We told you it was practical - many of the best printers in the country now say it.

We told you it was profitable-the shrewdest printer in the world now believes it.

We told you it was revolutionary - the best authorities in the trade now concede it.

We told you it was fully covered by basic patentsthe United States courts have backed our statement with perpetual injunctions against infringers.

NOW, we tell YOU that YOU will install it if you keep up with the times-YOU will soon admit it.

Machines from \$100 to \$500. Samples and information from any dealer.

EMBOSO SALES COMPANY

Covering Relief Printing Without Dies or Plates



RIGGS BUILDING WASHINGTON, D. C.



OUALITY IMPRESSIONS



Are the Basis for Profit

THE printers' growing realization of this is one of the several good reasons why those who know their costs appreciate more and more, as time goes on, the features of the

Golding Jobber

They know by their records of comparison that the Golding Jobber produces the maximum of quality work, with the minimum outlay for labor, etc. As the greater pressroom efficiency idea grows, so does the printers' impression of the Golding Jobber grow.

The Golding means to your plant-increased quality impressions. Increased impressions are the basis for profits.

Golding Manufacturing Co.

tional Products: Golding Power Automatic and Hand Lever Cutters, Shears, Pearl Presses, Safety Appliances, Tools, Etc.
Send for Catalog, Stating Requirements.



Brown Folding Machine Co.

ERIE, PENNA.

ESTABLISHED 34 YEARS

An Invaluable Asset



AGENCIES

CHICAGO 343 S. DEARBORN STREET

NEW YORK CITY

38 PARK ROW ATLANTA

J. H. SCHROETER &: BROTHER

In three words, the opinion Binderymen express as their estimation of BROWN FOLDING MACHINES. This high regard is universally the same for the whole BROWN line-Jobbers, Double 16's and 32's, Ouads, Edition machines, Circular machines, Parallels and Combinations. - A BROWN FOLDER, regardless of style or size, is always the same simple machine in Construction and Operation, BROWN FOLDING MACHINES are remarkably efficient factors in Bindery Production.



AGENCIES

DALLAS 1102 COMMERCE STREET

TORONTO

114 ADELAIDE STREET, W.

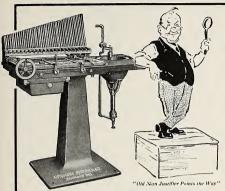
SAN FRANCISCO 545 MISSION STREET



BUILDERS OF PAPER FOLDING MACHINERY FOR ALL PURPOSES

WRITE FOR A CATALOG





Old Man Justifier Says:

How About the Pay Roll?

You Printers! If you knew what

Automatic Justifier

you would be storming my doors for my machine. I know that it's the greatest little labor-saver and money-saver ever invented for the composing-room.

It's a tool for all-round daily use in the production of all blank space at an enormous saving of the compositor's time. With it you produce better make-up than you've ever dreamed of.

With it you make your own Labor-Saving Furniture at a great saving of money. And you make lock-up furniture that will

knock your eye out. You who are responsible for the pay roll and the profit will insist on knowing about the liberal proposition we have to offer.

If you have any life in you or any ambition for bigger, better business, you'll get in touch with us. You won't rest until you know all about all the things that can be done on the JUSTIFIER.

If you're a live one you'll sit right down and write to the

AUTOMATIC JUSTIFIER COMPANY 55 W. Harrison St. CHICAGO

No. 4
5 Things to Look
for in Buying a
Cutter

Clean Cuts

The Table

In the table of the cutter nothing makes up for lack of weight. There must be plenty of iron properly distributed to stand the strain.

C & P Paper Cutters

The table on the C & P cutters is heavy and strong. It not only contains an unusual amount of iron but



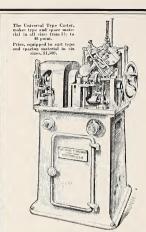
it is reinforced in both directions by deep ribs on the underside.

Directly under the cutting stick a semi-circular reinforcing rib (see illustration) absolutely prevents any springing of the table under the heaviest cuts. It takes a little more cast iron to make a C. & P. table this way—but isn't it worth the money?

The Chandler & Price Company

Dealers in All Important Cities

Cleveland, Ohio



CUT YOUR COMPOSING ROOM COSTS

YOUR composing room costs are too high. You I know this to be a fact—that the profits other departments earn are lost in the composing-room.

The chief reason why these costs are so high is that your compositors do not have enough type and spacing material to produce work economically. And the reason for this is that the material costs more than the time it would save.

Furthermore, because foundry type costs so much you have to use it until completely worn out—and this means much valuable time lost in the pressroom and a poor quality of work.

With a Universal Type Caster you wipe out all these unnecessary costs, as well as many other hid-den leaks, and, due to the use of only new type, at the same time greatly improve the quality of your work.

Are not these advantages sufficient to cause you consider installing the machine?

Remember, the Universal is not a new, experimental machine, but has been on the market for years, and is used and endorsed by such printers as the DeVinne Press, of New York, Rand, McNally & Co., of Chicago, and many other well-known firms.

Consider also the reasonable price at which the Universal is sold—\$1,500—that its maintenance Universal is sold—\$1,500—that its maintenance cost is almost nothing; that its operating cost is less than that of a Gordon press, that because produced in the same way its product is identical with that you buy from type foundries; that its matrix equipment numbers over a thousand fonts; that it will furnish you with an unlimited amount of type, borders, ornaments, and spacing material in all sizes from 5½ to 48 point—consider all these advantages, and then write to either of the addresses given below for a salesman to call and tell about how other printers, with composing-rooms similar to yours, have found the Universal Type Caster the most profitable machine they ever purchased.

Universal Type-Making Machine Co.

432B Fourth Ave., New York City. 1730 Transportation Bldg., Chicago



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the shell feature of the average electrotype.

When once you try our extra heavy shell, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite. and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

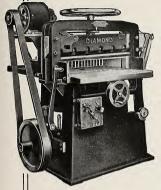
> Phone Franklin 2264. Automatic 53753 We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Stability—Speed—Service—Satisfaction

Stability is a pronounced and distinctive characteristic in the construction of the



Diamond Paper Cutters

The heavy one-piece box frame gives the Diamond stability that cannot be acquired by any other style of construction—it cannot work out of alignment.

Stability means that all the separate parts which are perfectly fitted in building remain permanently fitted under long and strenuous use—Stability gives permanent accuracy—Stability means longer and better service.

Speed is another essential quality in which the Diamond excels all other hand-clamp machines. Quick-acting clamp and gauge screws—a triple split back gauge—an encless steet larpe back gauge scale—and a running speed of 25 cuts per minute—facilitate fast work, equaline the capacity of a semi-automatic.

You want service—it means more to you than price—install a Diamond Cutter in your shop and it will be doing accurate, satisfactory work long after a cheaper, inferior machine would be on the scrap pile.

Sold by all dealers. Write for catalogue.

The Challenge Machinery Co.

Grand Haven, Mich.

Chicago: 124 So. Fifth Ave.

New York City: Tribune Building

A Good Suggestion-Read It

The vast majority of engravers' proofs are pulled on high-grade coated paper, but few jobs are printed on such superior stock. The wide-awake printer will send along a sample of stock when ordering special inks, so that the ink maker may meet the requirements intelligently.

SINCLAIR & VALENTINE CO.

NEW YORK

Printing Ink Makers

BOSTON PHILADELPHIA CLEVELAND

WINNIPEG TORONTO BALTIMORE ST. LOUIS

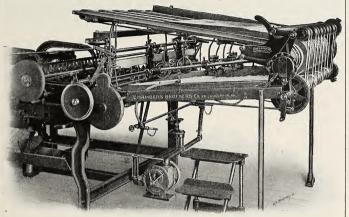


The Henry O. Shepard Co.
Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a monthly exhibit of the average character of the work of The House of Shepard

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

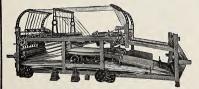
One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto. SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.
Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

"NE-FOURTH of the time used in busy press rooms of the better grade is devoted to make ready. The patching of a 16-page 8vo catalogue forme will last two days. The saving of half the cost of the time used in make ready would be a big dividend in the printing business."

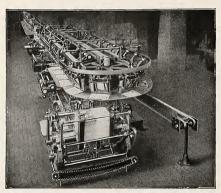
SEEN THROUGH THE MICROSCOPE ORDINARY ETCHING ACID-BLAST ETCHING

makes perfect printing plates. Because of the great depth, smooth edges and freedom from undercut, Acid Blast Plates give perfect electrotypes. Therefore entry and permits easy make-ready on the press. Also, the press needn't be stopped so often for washing up. Also, the make-ready lasts longer without retouching.

Acid Blast Plates can be had from the following Licensees under the Acid Blast Patent:

Bridgens, Ltd	Toronto, Canada	Cargill-Peninsular Co
Forbes Lithograph Mfg. Co	Boston	Jahn & Ollier Engravit
Gill Engraving Co	New York	R. R. Donnelley & So
Walker Engraving Co.	New York	Stafford Engraving Co
Electric City Engraving Co	Buffalo	Bureau of Engraving
Beck Engraving Co	Philadelphia	Stovel Co
Phototype Engraving Co	Philadelphia	Baird Company Engra
Platesforprinters Co	Philadelphia	Brandon Printing Co.
Stephen Greene Co	Philadelphia	Southwestern Engravi
John C. Bragdon	Pittsburgh	Cocks-Clark Engravin
Pittsburgh Photo-Engraving Co	Pittsburgh	Hicks-Chatten Engray
Eclipse Electrotype & Engraving Co	Cleveland	Seattle Engraving Co.
Arteraft Co	Cleveland	Clelaud-Dibble Engra
Clegg, McFee & Co	Cincinnati	Times-Mirror Printing
United Brethren Publishing House	Dayton	A. O. Monasterio
Medbury-Ward Co	Toledo	Pedro Gutierrez

g Licensees under the Acid Diast	Latenti
argill-Peninsular Co	Detroit
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. R. Donnelley & Sons Co	
tafford Engraving Co	Indianapolis
ureau of Engraving	Minneapolis
tovel Co	Winnipeg, Canada
aird Company Engravers	Kansas City
randon Printing Co	Nashville
outhwestern Engraving Co	Fort Worth
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licks-Chatten Engraving Co	Portland, Ore.
eattle Engraving Co	Seattle
leland-Dibble Engraving Co	Vancouver, B. C.
imes-Mirror Printing House	Los Angeles
. O. Monasterio	Mexico City
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The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-StitcherCoverer
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Product-

A gathered book, A gathered, stitched or A gathered, stitched and covered book

or_

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

INTERTYPE CORPORATION

MANUFACTURERS OF

THE INTERTYPE

GENERAL OFFICES AND FACTORY

CABLE ADDRESS: INTERTYPE, NEW YORK

BROOKLYN, N. Y.. March 6th, 1916.

TO PUBLISHERS AND PRINTERS:

DEAR SIRS:

As one of the final steps of the reorganization of the International Typesetting Machine Company, the Reorganization Managers purchased for \$1,650,000 all of the assets of that Company. Those assets have been in turn acquired by this Corporation, chartered for that purpose.

Among those assets are one of the most modern and best equipped manufacturing plants in this country and all the patents, rights, etc., covering a line-casting machine of tried efficiency. The Corporation has also taken over the serivces of the highly skilled technical staff developed by its predecessor and held intact during the period of reorganization. So equipped this Corporation starts its career free from bonded or unsecured indebtedness and provided with ample cash resources. Its policy and operations will be determined by directed by a Board of Directors of known business and financial standing.

For information regarding its ability to meet its engagements you are referred to its bankers, the American Exchange National Bank, the Chase National Bank and the Equitable Trust Company of New York, the Brooklyn Trust Company, of Brooklyn, and the Union Trust Company of Providence, R. I.

It has been reliably reported to me that a rumor has been industriously circulated to the effect that the property was acquired merely to protect the interests of former bondholders and with a view to resale and liquidation. I characterize that statement as absolutely without foundation. The purpose of the Board is to continue uninterruptedly and permanently the manufacture and sale of Intertype machines and supplies, and to deal with the Printing Trade on the basis of fair play, fair prices and fair profits.

President.



The Intertype Stands for

PREPAREDNESS

THE right of this Corporation to manufacture and sell, and of its customers to use Intertype machines and supplies (including both Model A and Model B) has been sustained by decision of the United States Circuit Court of Appeals dated November 9th, 1915, and decision of the United States District Court dated March 1st, 1916, with the two exceptions below stated.

Of the forty-one patents originally sued upon, the Court of Appeals, reviewing the earlier suits, decided against the Intertype upon only one patent covering a special mold support long since discontinued, while in the later suit the United States District Court decided against the Intertype upon only one old style special display mold, for which a satisfactory substitute has been provided.

Such being the case, Publishers and Printers are urgently requested to inform this Corporation promptly of any attempt made by any salesman, agent or representative of any person or corporation to hinder or prevent the sale of Intertype machines or supplies by allegations of patent infringement or threats of patent litigation. Upon the basis of fair play and open competition, this Corporation is prepared to stand. It is also prepared, if necessary, to take appropriate action against the use of unjustifiable methods.



Fair Play, Fair Prices, Fair Profits

WE OFFER







STANDARDIZED AND INTERCHANGEABLE MODELS

MODEL A Single Magazine Machine MODEL B Two Magazine Machine MODEL C Three Magazine Machine

These machines are equal in material and workmanship to any slug casting composing machines on the market and superior at many points in design and construction.

MODELS X AND Z

Are standard Linotypes rebuilt with Intertype parts and improvements into efficient, reliable machines particularly attractive to country publishers in restricted fields because of price, terms and dependability.

SUPPLIES AND MATRICES

For Linotypes are accurately made and of the best material and workmanship.

1076 Intertypes FOR three years the Intertype and Intertype supplies have stood the daily grind, under most critical observation in hundreds of offices, and made good.

3900

Users of Intertype Parts

WORLD BUILDING, NEW YORK.

316 CARONDELET ST., NEW ORLEANS, LA.

RAND-McNALLY BUILDING, CHICAGO, ILL.

86 THIRD ST., SAN FRANCISCO, CAL.





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Retired January 1, 1916, as partner of Speyer & Company.

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OUR SUCCESS

is your insurance against a return to inflated prices.

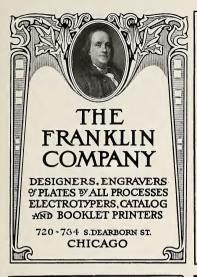
INTERTYPE CORPORATION

NEW YORK

CHICAGO

NEW ORLEANS

SAN FRANCISCO





Sprague Electric Variable Speed Single-Phase Motors

to drive your job presses. Foot Control leaves both hands free and insures the right speed at all times.



SPRAGUE ELECTRIC WORKS

Main Offices: 527-531 West 34th Street, NEW YORK, N. Y. Branch Offices in Principal Cities



KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street CHICAGO: 536-8 South Clark Street



If you increase the output of each cylinder press 1,000 impressions a day, your net profit is increased 60%. This extra profit will soon pay for the machine that makes it possible—

The Rouse Paper Lift

We have a book that tells all about it. Send for a copy to-day.

H. B. ROUSE & COMPANY



A "BIG SCOOP" FOR The New York Times

The 100 STAR COMPOSING STICKS that they recently added to their equipment gives them a big advantage in their ad. room.

Each compositor can do his work faster, and the make-up man's justification troubles are eliminated because the type set in one "Star" is exactly the same as in another—all absolutely accurate.

You can have the same advantages

For sale by supply houses generally

THE STAR TOOL MFG. COMPANY

SPRINGFIELD, OHIO, U. S. A.



cold rolled steel, and is almost fool-proof.

"Is the best of the adjustable liners."—Robert Ross, Machinist, Philadelphia North American.
"There is no question of its practicability and use in small offices, or where a great variety of liners are used."
—Thomas Williams, Machinist, Philadelphia Public Ledger.

Particulars furnished on request

CHARLES SPICKLER

Philadelphia, Pa.

Box 5843, North Philadelphia Station

Service—Price

A Combination Impossible to Beat

"Satin
Finish"
Copper and Zinc

We guarantee our Copper and Zinc to be

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co. 101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES fre Federal St. 116 Nassau St. 3 Pemb Chicago, Ill. New York City London

3 Pemberton Row London, E.C., Eng.

A Speed of 7,000 to 8,000 Impressions per Hour Is Guaranteed

WE HAVE SHOWN in previous announcements how the Stokes & Smith Press answers all requirements in ease of operation, speed of adjustment, etc.

But the one basic reason why it has a place in the modern printing shop is its ability to produce impressions at its guaranteed speed—7,000 to 8,000 per hour.

It is on this basis principally that it must interest you, and its success depends on its ability to hold to this basis.

There are in most every shop many jobs that go through with an exceedingly slim margin of profit. Even when figured on the regular basis, unexpected delays or alterations cause losses; and upon the rapidity with which these jobs can be put through on the presses depends the final profit—or loss. There are quite often long runs of average commercial work such as tags, letter-heads, shop forms, folders, etc.

With a Stokes & Smith Rapid Rotary Press such work goes through in a minimum of time—both in preparation and in actual running. It enables the careful estimator to make an excellent profit on work which otherwise would show very little, if any. At the same time quotations can be made and competitive orders obtained that would otherwise be out of reach.

Complete catalog on request, together with any special information you need, to give this press careful consideration. Write us to-day.

Stokes & Smith Company

Northeast Boulevard Philadelphia



STOKES & SMITH RAPID ROTARY PRESS

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

Standard High-Speed Automatic Job Press

The only automatic bed-andplaten job press on the market. Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

WOOD & NATHAN CO.

Sole Selling Agent 30 East 23rd Street, New York

Chicago Representative

Joseph S. Casler, 722 So. Clark St.

A. A. Fralinger, 2124 No. Front St.

Anderson High-Speed Job Folder



No. 110

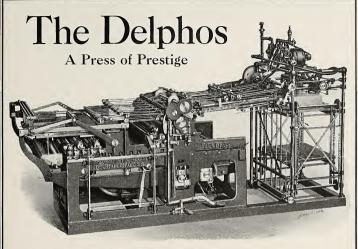
Output 35 to 40 Thousand Catalogue Sections or Circulars in 8 Hours

You can not fail to appreciate what it means to have a folding machine that will do this, day in and day out—with a girl operator. This is one of the many reasons why the ANDERSON High-Speed Job Folder has met with such a great popular demand.

A post card addressed to us will bring you a list of users and detailed information about this simple, inexpensive machine with the "extraordinary" output.

C. F. Anderson & Co. 710 S. Clark St.





The Delphos Two-Revolution Press and Mechanical Feeder

Designed and built to increase running time and to give greater production for every running hour. Handles all papers from onion-skin to 10-point cardboard.

Sheet size from 8½x11 to 19x28 inches. Maximum speed 3,500 per hour.

A feeder and a press as one unit. Remarkably simple and efficient.

SEND FOR DESCRIPTIVE MATTER

The Delphos Printing Press Co.





DEFIANCE BOND

"Stands Without a Peer"

"We have used 'Defiance Bond' for about a year and a half most satisfactorily; our sales force recommend it without any qualifications, as it has stood the test for strength, finish and appearance. As an instance of this, one of our customers who had specified another grade of Bond paper, upon being shown 'Defiance' insisted that he should have it at any price. We wish you well with this paper, which we believe stands without a peer."—
L. H. Bitlow & Co., New York City.

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

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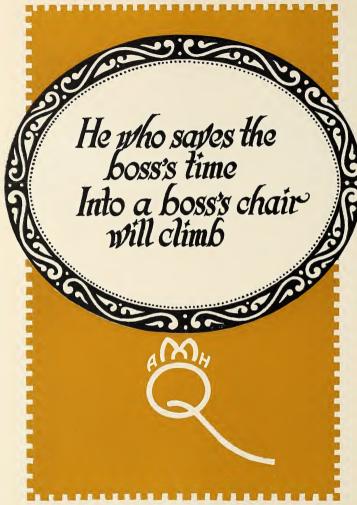
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THIRTY-THREE YEARS of service to its subscribers, and constructive uplifting work in its chosen field, have made THE INLAND PRINTER the most potent factor in the trade to-day. Its thousands of readers are greatly influenced and safely guided, not only by its reading pages, but by the advertising section as well.



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Vol. 57

APRIL, 1916

No. 1

The Main Chance National

By ROSS ELLIS



TTHIN certain well defined limitations Jimmy Fox was a good salesman. He lacked constructive vision, as well as the plodding industry that carries a man day after day over the same weary rounds and by sheer persistence secures a comfortable total of routine orders; but, given a definite inquiry to work on, young Fox could put unusual fire and force into his sales effort. On several occasions he had secured business for the Blatchford Printing Company against the competition

of shops really better equipped to handle the work; and though these victories were infrequent, with each one his self-esteem increased.

"I want more money," he announced to fat, good-natured John Blatchford.

"We all do," laughed his employer, "but-"

"I'm as good a salesman as Coombs, over at the Graves Print Shop," continued Fox, his narrow face flushed. "They pay him thirty a week."

"And he earns it," asserted Blatchford. "I'm fairly familiar with Graves' affairs, and I know. I figure that my sales-cost should not exceed ten per cent. Suppose we check up the actual business you have brought in during the past month. If ten per cent of the total is more than I've paid you, we'll revise your salary upward; if it's less, the revision will be downward."

The salesman's eyes shifted. He knew full well what the result of such an adjustment would be. Also, he was very sure that Blatchford knew too.

"I ought to have twenty-five a week," he said, doggedly.

"Then go out and earn it, son," was Blatchford's reply. "Of course, if you don't like your job--"

Jimmy Fox walked out of the room without waiting to hear the completion of his employer's sentence. He might not like his job, but he was by no means ready to abandon it. The interview had been both a disappointment and a surprise. Who would have expected easy-going old John Blatchford to display so niggardly a spirit? The tight-wad!

Jamming on his hat with an angry gesture, Jimmy flung off down the street, muttering to himself some of the things he would have said to his employer save for a restraining prudence. Purely from force of habit, his feet bore him to and through the doors of Hannigan's Billiard Parlors, where he was wont to spend a goodly number of the daylight hours for which John Blatchford paid. Here he was sure of a sympathetic audience,



"I want more money."

for, by a peculiar coincidence, the salesmen who frequented Hannigan's Parlors were underoaid to a man.

"He's just like my Boss, the big stiff!" growled Hobart, the paint salesman, when Jimmy had told his troubles. "They don't know how to appreciate a good man."

"I gave him his chance," said Jimmy, darkly. He was feeling quite melodramatic by this time. "I gave him his chance and he didn't take it. I've been looking after his interests and not thinking of myself at all. But from now on I'm out for my own hand!"

"What can you do?" queried Hobart, much impressed,

"I can keep my eyes wide open for the main chance," said Jimmy Fox; and to avoid explanation of that mouth-filling but ambiguous speech he left the billiard-rooms. Then, from sheer lack of anything else to do, he started on his rounds in a perfunctory search for orders.

It is an old prospector's saying that "gold is where you find it." Sometimes the same rule seems to apply to business. An hour later Jimmy was on his way back to the Blatchford Printing Company with three juicy orders in his pocket, all of which he had taken at top-notch figures. There had been no special effort on his part. He had merely reaped the reward of being the man on the ground when the customer's need manifested itself.

"If I were in for myself, now," thought Jimmy, "I could job this work out to any of half a dozen shops in town and make a fat thing out of it. As it is, old Blatchford will scoop the profits and if I ask for more money he'll threaten to fire me."

He stepped into a doorway, drew the orders from his pocket and eyed them speculatively. An idea that had been lurking in the dark corners of his brain came to the fore.

"Anyhow, it will do no harm to find out what the Graves Print Shop would do the work for," he told his conscience. "I don't need to place the orders; I'll just get prices."

His conscience put up a feeble battle; but the result was never in doubt. Late that afternoon Jimmy Fox delivered to the Blatchford Printing Company one order, the least desirable of the three. The other two he had placed with the rival shop in consideration of a ten per cent commission.

"I've got to look out for myself," he argued. "An eye peeled for the main chance—that's me!"

In the days that followed, young Fox worked harder than he had ever dreamed of doing. He was in much the position of a married man who supports a second, and secret, establishment—with the same fear of discovery always hancing over him. To

keep his job with the Blatchford Printing Company it was necessary that he turn in a fair amount of business; and having tasted the delights of illicit profits he was not content unless his income from that source equaled or exceeded his salary. To accomplish this required intense and persistent effort. He had no time to spend with the habitués of Hannigan's Billiard Parlors. In fact, he now looked upon them not as fellow sufferers from the injustice of employers, but as a crowd of worthless loafers.

Latent abilities which he had hardly suspected began to manifest themselves. He found that instead of depending on the mere chance of finding customers ready to place orders for printing, he could frequently create orders by studying a prospect's business and submitting outlines of advertising ideas. He wrote to a trade journal and was pleased to learn that he could secure, without cost, pointers on advertising almost any kind of a business.

Keen, alert, forceful, industrious to a degree, Jimmy Fox was fast becoming a star salesman, and he knew it; but the knowledge brought little satisfaction. There was never a man with the salesman's temperament who did his best work for money alone. Jimmy missed the approving smile and jocular words of congratulation with which, in former days, John Blatchford had welcomed him when he brought in a sizable order.

True, the orders were more frequent and larger now than they had ever been before, and John Blatchford still smiled when he received them; but it seemed to the salesman that there was a hint of contemptuous amusement in that smile. Blatchford appeared always to be watching him.

"It's all my imagination," he told himself one day. "I know that I need watching, so I upun to the conclusion that Blatchford is doing it." He laughed unhappily. "I suppose all thieves feel that way in the presence of their victims."

It was the first time that Jimmy Fox had ever admitted to himself that the course he was following was actually dishonest. In the beginning, after he had once taken the plunge, he had for some time prided himself on the shrewdness which enabled him to live this commercial double life.

But the months had wrought changes greater than young Fox realized. To be a successful salesman requires more

successful satesman requires and than shrewdness. It requires a a many-sided development which may include even so non-commercial a thing as an ethical sense. Jimmy was past the stage of cynicism.

With sudden determination he turned back to the office of the Blatchford Printing Company and made his way straight to his employer's side. John Blatchford looked up from his desk, an expression of surprise on his fat, good-natured face.

"What's the matter?" he queried. "I thought you were on your way to the Welland Pottery Works to figure on that lot of time-sheets."

"I was," said Jimmy. Then,





Drew the orders from his pocket and eyed them speculatively.

after hesitating a moment, he spoke doggedly on: "Mr. Blatchford, I want to quit my job."

Blatchford raised his eyebrows. "Just so," he said. "A question of salary, is it? It's possible I might be able to do something for you along that line."

Young Fox shook his head. Again he hesitated. Two easy courses lay before him: he could persist in his determination to resign, knowing that he would have little difficulty in securing another position, or he could accept Blatchford's tentative suggestion of an increased salary and thereafter devote all his energy to the one company's service. Somehow, neither course seemed satisfactory. He was in a penitential mood. He cleared his throat and forced his eyes to meet those of his employer.

"You don't want me," he said. "At least, you'll not, when you know what sort of a second-story worker I am. Mr. Blatchford, I've -- I've not been square with you. Instead of working for your interests, I've been watching out for the main chance."

"What do you mean by that?" asked his employer, pleasantly.

Timmy swallowed hard.

"I-I don't know how to tell you," he faltered, "but for the last six months you haven't been getting all the

orders I've taken. I've been turning over to the Graves Print Shop almost as much business as I've brought in here."

"Good for you!" said Blatchford.

The salesman stared at him.

"Don't you-care?" he gasped.

Blatchford laughed. "Well, I don't know why I should," he chuckled. "I bought out the Graves Print Shop over a year ago, and Graves has been running it under his own name for a salary and percentage of the profits. He 'phoned me before he would dicker with you on the first lot you brought to him. I told him to go ahead. If imagining you were beating the old man out of something would stimulate you to work, I wanted you to hug your delusion."

Then his face became serious.



want to quit my job."

"It's all right to watch out for the 'main chance,' son," he said gravely, "but I guess you've found out by this time that the main chance that any one has for success is to put the best of himself into his work; and the only chance for happiness in one's work is to be on the square."

Views and Practices Regarding Apprentices

No. 4-By WILLIAM H. SEED

With the purpose of obtaining a consensus of opinion regarding the education and control of apprentices and the practices in operation in the leading printing offices, this series of interviews has been undertaken by Mr. Seed, a apprentice. The value of a record of ascertained facts in arriving at just conclusions on what is best to be done for the trade by all interests is obvious, and to this end we invite the contributions of all directly or indirectly concerned in this symposium—Editor.

NE of the last offices I visited was that of The Franklin Company, of Chicago, where it was a great pleasure to meet Mr. Edward D. Moeng. He is another instance of the employer who wishes to do more for his boys than circumstances permit. In his case his unfortunate ill health is a great hindrance to the carrying out of his desires.

"My life-work is here," he said to me, as we walked around the office, which is devoted entirely to turning out high-class booklets, chiefly of an advertising character. "Ever since I served my apprenticeship I have had it in mind that if ever I got to be a boss I would give more attention to boys and be more liberal with them than my superintendent had been. I have had thirty-five years of training young men, and fifteen of them have been spent more or less in the printing business. Things are very different from what they were twenty years ago. In this advanced age, I believe apprentices to the printing trade should be high-school graduates. The larger percentage in the shop to-day have hardly a grammar-school education. There are so many attractive openings for boys now that employers should make a liberal proposition if they want the best, and we do want the best. We still take in a few from the grammar school, but the high-school boys know better what they want, whereas the others have to be kept four or five years before they find out what they would like to be. The high-school boy is much more likely to stick to the business because he has more sense, and he is more under the influence of parents who will advise him to make the most of his chances. In order to keep pace with the times, our products must be original, artistic, beautiful. They are not made on purely methodical lines as they were years ago."

This point of view, it is interesting to note in passing, comes from a man who has but up a great business in artistic booklets. The higher the class of work the more the appreciation of the desirability of educated and intelligent workmen.

"I believe," Mr. Moeng continued, "that if a booklet were published, giving in an interesting way the educational and other advantages to be enjoyed in the printing trade, together with biographies of our great printers and our great men who started their careers as printers, it would be the means of creating a desire for the profession on the part of the more intelligent young men. That is the recommendation I wish to make toward remedying matters. There are too many other opportunities for young men nowadays, and unless we make opportunities, and make known the opportunities, we shall get only the riff-raff among boys.

"There is a great tendency on the part of boys to seek cleaner work. They would rather be porters, messenger boys, or anything than dirty, inky printers. See what vast numbers of clerks are wanted, and there is plenty of supply because the work is clean. So we have to teach our boys to take a pride in their work. Why has not something been done on these lines? It is because the composing-room has not been run on a profitable basis from the boy's point of view. Therefore it does not attract him. There is not sufficient inducement for him. To save the business and put it upon the high level it ought to occurou, they should offer greater inducement to the more intelligent boys."

It was interesting to notice, as we walked from department to department, that the boys met Mr. Moeng and shook hands with him. They were his friends. But I doubt if they ever shook hands with those who were more immediately in contact with them. We stopped and had some conversation with a foreman.

"Boys are a nuisance," were his first words, and it was perfectly clear that the remarks apply here which I have made about other offices where no academic training is received by the apprentices.

"We are doing nothing now," said Mr. Moeng, sadly, "and I do not know what the future has in store for the printing business, seeing that the supply of intelligent boys seeking to learn the trade is not large enough for the demand."

To his intensely practical foreman I put the suggestion that boys should be allowed half a day off to attend school, and he pronounced in favor of it. This seems surprising in view of the way in which the suggestion was received elsewhere. No other foreman had a good word to say for it, and only the enthusiasts among the employers, and they are very few and far between. But I think the reason for this particular foreman's attitude is to be found in the way I happened to put it to him.

"How would you regard a proposal," I said, "to send boys to school half a day in order to have them instructed in those subjects which would be calculated to give them more interest in their work? I mean such subjects as grammar and composition, arithmetic, with special reference to casting up and so on, designing, the history and theory of printing, and so forth."

"Would the courses be arranged so that some boys could attend in the morning and some in the afternoon, so as not to leave the office without boys?" he asked. (I have always noticed that foremen do not want to be short of boys, much as they proclaim them to be a nuisance.)

"I suppose so," I replied.

The foreman pondered for a few moments over what was evidently a new idea to him, and at length he said, "I think it would be an excellent idea."

The key to his sudden conversion to an idea which I expected him to oppose was clearly to be seen. It would make the boys interested in their work! That was everything to him, and it is a valuable point to be kept in mind by the advocates of academic training for apprentices. Put the idea forward without explanation and you arouse a storm of opposition, or at least meet with indifference; but make it clear that you are really going to make better boys, because they will be more interested in their work, and the "bow-wows" are changed to "hear-hears." One might think it sufficiently clear that this is the object of all suggested academic training for printers, but it is not clear to those who have not thought of it. You are supposed to desire merely to make the trade more exclusive; to "do something for the boys" out of pure philanthropy, as one might clothe and feed them were it necessary, or as one might give them bean feasts out of pure good nature. Nay, more: if the advocates of academic training are not going to pay for it out of their own individual pockets they are supposed to be waxing

philanthropic at the expense of some one else. But point out that by making boys acquainted with the history and theory of their craft, and teaching them not only the "how" but the "why" of it, you make them better because more intelligent, more teachable and more adaptable, and you win sympathy. It is true that an intelligent printer is a more intelligent man, and a better citizen; but that consideration, unfortunately, will not move a great many people. They are not in business for philanthropic, patriotic or humanist objects. It is necessary to use the argument of expediency. Show that education, like honesty, is a good policy, and many men, who otherwise would not look at it, will adopt it.

Little Neglects and Large Losses

By S. O. S.

HATEVER the medium of communication between the printer and the customer may be at any time or times, it is obvious that it should be made to measure up to the responsibilities placed upon it. A neglected telephone call may mean little, but it may also mean very much. The telephone in a service business such as the printing business—using the term to include all the arts that are included in printing—is with few exceptions wastefully used, and if we could take toll on all

the useless "hellos" that are interchanged at the established rate for telephone service, we would have a considerable reduction in our telephone bills. Training in the use of

	191
Mr	
	WHILE YOU WERE OUT
There v	was a telephone call to-day ato'clock
from Mr	
who said.	
He wants	you to call up.
His numb	er is

Fig. 1 .- Convenient memorandum for telephone calls.

the telephone seems an absurdity, but who has not had experience in calling up a number to be greeted with "Hello," instead of the name of the person, firm or company called up. Imitatively, as mate calling unto mate, we say "Hello." "Who is this?" "Who do you want?" "Is this Notes & Bills?" "Yes." "Is Mr. Bills in?" "Wait and I

will see." Over the telephone comes a faint calling, "Is Mr. Bills in?" (medley of voices, sounds of hammering, remote whisting) then a hoarse male voice, "Who do you want?" "I want Mr. Bills." "He ain't here just now. Anybody else do?" "Il want to leave a message for Mr. Bills." "Wait a minute." (Remote male voice, "This guy wants to leave a message for Bills—get it off'n him." Feminine voice, "Hello! Hello! What is it?" "I want to leave a message for Mr. ——" B-r-r-r, click, click—plunk!" (Another feminine voice—very rapidly)—"Operator, operatorroperator—o-p-e-r-a-t-o-r! I wasn't through yet—I mean you cut me off—I want——" "Number please, number please, number please, number please, number please, number please, number please, unber please, unber



Fig. 2 .- A messenger blank saves time and patience.

waiting.) "Hello! Hello! I was cut off—I—" "Who is this?" "Folio, the Printer—I was—" "Oleo?" "No—no! Folio—F-o-l-i-o." "Yes?" "I wanted to leave a message for Mr. Bills, and—" "Oh, yes. Just a minute please." (Business of waiting.) "Yes?" "Please tell Mr. Bills that his proofs will be ready at ten o'clock tomorrow, and arrange for a quick O. K. so that we can get the job off in time. Have you that all right?" "A-l-I right."

Mr. Bills on returning to his office fails to notice a torn scrap of paper on his desk on which is scrawled in faint pencil marks, "Mr. Solio wants his roofs mended at ten o'clock."

Mr. Bills does not O. K. his proofs. The job is not made up. We wait for Bills. Bills waits for us. Time slips by. That job so important to Bills is not done on time. We are sore at Bills; but what is worse, Bills is sore at us. Bills is a customer. We need him. He needs us. Here is a little form (Fig. 1) that will help to prevent our exaggerated misunderstandings. It speaks for itself and the forethought that surrounds it. Think it over.

Solomon says, "As vinegar to the teeth and smoke to the eyes, so is the tardy messenger to him that sent him." How very true. Gaze upon the foreman waiting for an O. K. Then walk up the street and observe the gleeful messenger boys having a duel with the messenger's bags. The long straps enable the belligerents to swing the bags with wide sweeps, and the skill in their use shows the result of frequent practice. When the game is off, and the demure or truculent Mercuries come to heel, the foreman relieves his feelings as best he can while the sportive youths eye each other understandingly.

One of the principal printing-houses in the West has a man who understands boys. There are many messenger boys in the employ of the house, so this man has organized them, and put them on a profit-sharing basis. A schedule has been compiled—a schedule of distances—and any boy making better time than the schedule is credited with a "pour la Merite" in the form of certain coins of the commonwealth. The items are small, but at the end of the week they have mounted up sufficiently to give a very appreciable premium as the reward of dispatch. The result is that the boys study short cuts by which to make time, and skylarking is too expensive to be indulged in. The vinegar and smoke business is inconsiderable in that establishment.

Dispatch having been made worth while, the next step undertaken is that of deportment. The deportment stuff is not so very academic, and is confined to suggestions that a boy looks better and feels better who lifts his feet and does not drag them like fins; that there is no loss of independence in saying "Yes, sir," or "No, sir," instead of the bare affirmative or negative; and also that there is good advertising in the politeness that is shown by taking off the hat or cap in going into an office or room.

Oral directions given to boys are not always clearly understood, and mistakes frequently happen that can be avoided by filling out a blank such as the messenger blank reproduced on the opposite page (Fig. 2).

The Typography of Advertising

By S. H. HORGAN

ENJAMIN SHERBOW, the artist in the use of type, talked recently before the "Graphic Group" of the American Institute of Graphic Arts, New York, on "The Typography of Advertising," and those who had the pleasure of hearing him enjoyed a rare treat, for Mr. Sherbow has a wonderful vocabulary, sparkling with phrases new in their application to type-arrangement. In fact, Mr. Sherbow treats a good typepage with all the enthusiasm an art critic would bestow on a beautiful

painting, leaving his hearers with an increased appreciation of proper type-arrangement, which amounts to admiration.

For years Mr. Sherbow schooled himself in his art by "playing" with the rearrangement of all manner of printed things, studying out reasons why this or that construction was good or bad, and striving always to improve on any piece of typography. He showed some of the early combinations of type and decoration which he made. His lecture was illustrated with exhibits of the good and bad in advertisement designing. But one can get a better idea of the value of his talk from the following excerpts from it.

FIRST

In 1915, under the sixteen classifications listed below, The New York Times published 4,764,143 agate lines of advertising—2,464,148 lines, or 1,026 pages, more than any other New York morning newspaner:

and and animal tree	. som morning non-operate
CLASSIFICATION. AGATE LINES.	CLASSIFICATION. AGATE LINER.
Automobiles	Men's Furnishings314,092
Boots and Shoes 76,115	Musical Instruments 261,269
Charity and Religious 63.037	Books344,581
Druggist Preparations 174,035	Railroads 68,960
Financial947,579	Steamship and Travel 296,509
Hotels and Restaurants253,910	Tobacco
Jewelry 69,861	Women's Specialty Shops 434.746
Beverages	Miscellaneous

The circulation of The New York Times (over 320,000 copies every day, including Sunday) represents in one grouping the largest number of discriminating, intelligent and prosperous readers ever recorded by a news-paper.

Fig. 1 .- A three-column advertisement which lacks force.

merely the servant of the advertising idea. It should not exist for itself at all. It should nevel obtrude by a display of dexterity for its existence where the service of the service of

"In advertising, typography is

and effort, what is being said to him. Any decided eccentricity of arrangement, that obstructs the clear flow of the text, puts a stumbling-block in the reader's path that in-

jures the chances of the advertisement to get itself read. In this connection I remember to have read somewhere: 'When an idea will not bear a simple form of expression, it is the sign for rejecting it.'

"I am accustomed to think of type always as something to be read and not as a gray block prettily patted into a desired shape to take its place in a decorative scheme. But to make a thing easy to read is not enough. A piece of advertising may be easy to read and yet look so dry and humdrum that it attracts no attention to itself.

"Take for instance this three-column advertisement of the 'New York Times' which appeared in its own columns (Fig. 1). It is easy enough to read, but it lacks force. There is nothing about it that would particularly invite reading. I was asked to reset this advertisement, with the result as shown (Fig. 2). I have used only the same number of agate lines, but in two columns instead of three because that permitted of a better arrangement. I will let you decide for yourself which of these two advertisements would be more likely to attract and hold your

First!

IN 1915, under the sixteen classifications
listed below, The NEW YORK TIMES
published 4,764,143 agate lines of advertising—2,464,148 lines, or 1,026 pages more
than any other New York morning newspaper.

	AGATE LINES
Automobiles	529,953
Boots and Shoes	76,115
Charity and Religious	63,037
Druggist Preparations	174,035
Financial	947,579
Hotels and Restaurants	253,910
Jewelry	69,861
Beverages	105,864
Men's Furnishings	314,092
Musical Instruments	261,269
Books	344,581
Railroads	68,960
Steamship and Travel	296,509
Tobacco	144,023
Women's Specialty Shop	s 434,746
Missellaneous	670 600

THE circulation of The NEW YORK TIMES (over 320,000 copies every day, including Sunday) represents in one grouping the largest number of discriminating, intelligent and prosperous readers ever recorded by a newspaper.

Fig. 2.—The same advertisement reset by Mr. Sherbow in two columns.

attention if you saw them in your daily paper, and which of the two would leave you with the impression of a vigorous newspaper.

"When given a piece of manuscript which, let us say, is to be made into a full-page magazine advertisement, I have first to understand clearly what it is all about, or, in other words, to analyze the text and decide on the relative importance of its various parts, so that the types can be made to emphasize what is vital and to subordinate what is not.

TIMES BUILDING

TIMES SQUARE

Large, light rooms, with all modern equipments, to rent in the Times Building—the centre of New York's many activities. 2,650 square feet on a floor, making six or more rooms. Suit lawyers, physicians, real estate men, architects. Building open day and night. Elevators always running. Trains and cars in all directions. Subway station in building.

Renting Agent-Room 406. Telephone 1000 Bryant

Fig. 3.—The work of a newspaper composing-room.

"Now, when a reader does you the courtesy to listen patiently to something you want to tell him, the least you can do is to bend every effort toward an economy of his time and attention. Indeed, if you expect at all to hold his attention, beyond the first sentence or two, you must make it easy for him; you must smooth his path with all the skill at your command. Here is another 'Times' advertisement (Fig. 3) and the same matter

as I reset it (Fig. 4) using a little more space.

"The man who designs printing has to ask himself this: What is this piece of advertising intended to accomplish? How can I make type do its most effective work in helping the reader to a quick understanding of the advertising story; how can I make it easy and still easier for him? And if he attacks the job in this spirit, even though his skill is not great, I believe he will go farther toward making good advertising than the designer who is concerned merely with producing folderolly miscalled artistic printing."

Times Building Times Square Large, light rooms, with all modern equipments, to rent, in the Times Building—the centre of New York's many-activities. 9,000 square feet on a floor, Elevators always running, making istor more room. Trains and cars in all directions. Building open day and night. Subway station in building RENTING AGENT—Room 406 Telephone 1000 Bryant

Fig 4.-The same advertisement reset by Mr. Sherbow.

THE AD.

A thing of beauty it may be, But if it speaks but that to me It will not speak to bring the scads I look for when I pay for ads.

Specialty-Printing Problems and How to Overcome Them

No. 3-Numbering Theater Tickets By CALVIN MARTIN

ROBABLY there is no system of numbers used to-day that is more complex and so little generally understood as numbering theater tickets. There are in the country over thirty-seven hundred theaters requiring numbered reserved-seat tickets, and added to this the hundreds of outdoor attractions and circuses, it makes quite a business during the course of a year. Not only must the tickets be numbered accurately, they must also be banded in sections, certain rows one

color, other rows another color, and be placed in regular order from the front to the back of the house.

Many theaters will have each row lettered, odd numbers on one side of the house and even numbers on the other side, and each row in the center of the house commencing at 100 or 101, in order to assist the patrons practically to seat themselves. With all of these theaters, there are no two numbered alike.

This country was the first to perfect a system for numbering and lettering theater tickets, and our tickets are being shipped all over the world. In England there are only two houses making any pretense at turning out this class of work, and on the continent it is necessary to go to Vienna before one can secure a satisfactory set of tickets.

> Rose Blue Red

47

46

Lilac Blue Working chart taken from diagram of theater.

43 43 127 127 12 12 12 12

Red

26 26 26 26 26 Even only

Odd only

White

*Omit 3. †Omit 4

At a meeting of the old-time printers in New York a short time ago, I talked with no fewer than nine who claimed they made the first set of numbered theater tickets in this country. However, it may be that each

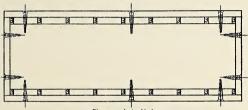
had the same method of numbering - by collating and sorting.

Pearl

444444

As the business became more established, hand numbering-machines, with all the characters, were introduced. From this to the paging-machine was but a short step. As this began to weaken in meeting the demand, larger machines were made and as many as twenty-four heads were set on long bars and worked at one operation. This worked very well in the earlier days when the seats were numbered consecutively in sections. Running two to three hundred in large sections, the gang series of heads were quite satisfactory. Soon, however, house architects began lettering or numbering each row. This forced the printer to stop after numbering a row, turn all the heads back to 1, then turn ahead the row wheel and start all over again. The machine was running only about fifteen per cent of the time. Something had to be done.

Chicago produced the first automatic power machine for numbering tickets. This machine was built like a paging-machine. In front, on the feed-table, were placed feed-rollers that took the strip of tickets having the face printed on and automatically fed them under the numbering-head. These strips usually contained ten tickets, being about fourteen inches long and about three and a half inches wide, with space left at the top of coupon for the numbering. Each ticket on the strip was of different date or perform-



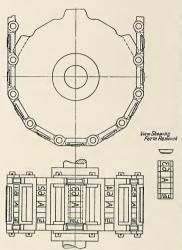
Plan of numbering-blocks.

Center block 73 by 19½ picas; outside side pieces 77 by 2 picas; end pieces 23½ by 2 picas; space between characters 8 by 12 picas.

ance number. Attached to the head was a skipper wheel that allowed the head to repeat the number of times there were tickets on the strip, then automatically change. When rows were added to the numbering, the operator had only one head to change and set back. These machines had an output of about eighteen thousand an hour.

About this time another system came into practice. In looking over the seating floor of a theater you will usually find that every row commences at 1 or 101. By using a table of these figures it takes only a moment's time to find how many of the various units are needed to seat the house. Any row having eleven seats or over has two 1's. Any row having twenty-one seats has three 1's. If thirty-one seats, there are four 1's. I show a table of these figures. When once started at 1, all that is necessary to find the next unit is to watch how many of the last unit used are dropped, and subtract from the last number. An average order of fifty-four sets of tickets will print three hundred to four hundred impressions without a change. As the blocks are all light and each block represents one character only, it is quite simple. The record of a season's run on this work shows about five completed tickets to an impression. This gave one 10 by 15 platen press, running at fifteen hundred, an output of about fifty-four sets complete in eight hours, about nine hundred to a set, allowing two hours for changes. As this system was developed, fifty-four tickets were numbered at once, using a half-sheet of cardboard.

While this article is intended to describe the various ways of numbering, the cutting of theater tickets is no boy's work. In order to count up quickly, the men in the box-offices demand every ticket exactly the same width. Their method of counting is different from the printer's; they snap the tickets, and if one is a trifle narrower or wider, it



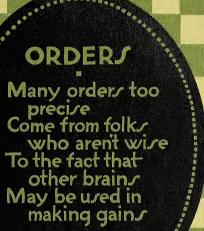
View of chain numbering-device for numbering theater tickets.

is almost impossible to count that way. Paper-cutters have never been able to give a perfect edge. Even if you were assured every ticket was cut exactly one size, the smooth edge of the ticket is not as easily handled as the shear or rotary cut. Nearly all of the modern progressive ticket men now use the slitter edge. This is made to work at right angles, automatically, feeding in the strip lengthwise; then it passes over a gang of slitters that deliver each set of tickets in a separate hopper ready to be banded.

A novel automatic machine that seemed to be an advance in this line was recently tried out. It is a small machine printing but one ticket at a time, but having a speed of nearly twenty thousand an hour. It consists of one flat-bed printinghead for body of ticket. Back of this head is a cylinder with fourteen flat surfaces the size

of an ordinary ticket. On each of these surfaces is placed a different date or performance number. Attached to this cylinder-head is an indicator that will move the head one space at any given number of impressions from four to two thousand. In front of the printing-head is a sprocket-wheel head carrying an endless chain. A space is made on each link of this sprocket-chain to admit a complete beveled assembly of the different characters of a ticket, say, Right K 26. We will take an ordinary seating plan. The section to the right of the orchestra will contain 234 seats at \$2. The center section will have 194 seats at the same price. The left section will have 237 seats at the same price. This makes 665 seats. Now, this chain will have 665 links with characters so assembled in sections that the top ticket on each section will be the first ticket in the first row of each section. The indicator has been set to turn the dating-wheel every 665 impressions. Imagine the result. The tickets for the whole orchestra section have been printed and numbered for two weeks, fourteen sets, in half an hour, and from only one form.

Printers who are making a close analytic study of the comparative merits of various printing machines are appreciating the importance of rigidly conditioned determinative tests. As like conditions produce like results, the machines which meet the greatest variety of conditions are the most desirable, therefore printers are finding out that the money is made on small fast machines, not only in the actual output but in the superior flexibility in meeting the variable demands of the trade.



This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen
Press Feeder on a 10x15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117
West Harrison Street, Chicago. Design and lettering by J. L. Frazier, instructor
Inland Printer Technical School and I. T. U. Course of Printing.





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Inland Printer Technical School and I. T. U. Course of Printing.



The Barren Stalk. A printer offered some ungentle satire Stalk. a short time ago to an apprentice on the lad's return from one of the technical schools. His comments were overheard by the superintendent. On the first opportunity the printer was laid off. This seems severe. But in order to have a good crop of men or a good crop of corn, the barren stalk which scatters its undesirable qualities into the ears of men or corn must rightfully bear the burden of its own injurious influences.

Gasmakers to The preponderating status of Gerthe Rescue. many in manufacturing chemicals and dyes is said to be largely due to the ability of the population to appreciate the value of all industrial and chemical developments, and to plan, under the direction of capable scientists, correlations between various kinds of manufactures whereby the waste of one factory becomes the raw product of another. The Illinois Gas Association is now agitating a systematic study of the by-products of gasmaking, with a view of relieving the color situation, and also of aiding the manufacturers of explosives in meeting the demands of preparedness. Verily, Necessity is the mother of invention.

The Service As no one can know the geography of Idea a country so well as the one who has traveled over it, so no one can know the verities of advertising and selling so well as the man who has acquired his knowledge by actual contact with their problems - and without prejudice. variety of means for advertising requires a high standard of selective judgment to determine which form and which supplementary forms are most desirable. Printers are awakening to the fact that printing is in the main a service business rather than a manufacturing business. A manufacturing business is founded on cost plus profit. A service business is founded on a recognition of what that service accomplishes. But printers themselves have dwelt so long on prices that they find it difficult to think much beyond the mechanics or the artistry of printing, and the buyers of printing have of course accepted the printers' mentation. Printers have traveled over the ground of advertising and selling, but too many of them do not know they have done so. The business literature turned out of their establishments has not appealed to their imagination to be an influence for making sales for some one — the literature has been looked on as so much jobwork to be figured at cost plus profit.

Timothy The greatest wood-engraver of the pres-Cole's ent age, Timothy Cole, whose engraving Work. from the portrait of President Wilson was reproduced by the half-tone process in our March issue, we are informed did not desire or intend that his work should be reproduced in this form. Any reproduction of a wood-engraving is merely suggestive of the beauty of the original print, and is, therefore, inadequate, and still it may injure the market for the original prints. The making of the original block entailed an expense of over eight hundred dollars. A limited number of signed copies have been printed and are for sale by George J. Bever, room 703, 489 Fifth avenue. New York. We offer this explanation to satisfy the inquiries of discriminating collectors and to right as far as possible an unintentional wrong done to Mr. Cole. The signed wood-engravings are priced at fifteen dollars each.

Mexico a Though the same facts have appeared Pioneer in in these pages in past years, we are Printing. reminded by Alfred E. Keet, of New York, that it is of timely interest to note that the first printing-press on this continent was set up in Mexico City, whither it was brought through the efforts of Zumarraga, first Bishop of Tenuchtitlan. This was in 1536, a hundred years before the British colonies in North America had one. Before the end of the sixteenth century, books had been printed in a number of the Indian tongues; whereupon Bishop Zumarraga committed the vandalistic act of destroying all the written Aztec (Mexican) archives. Mexico's first newspaper, Mercurio Volante, was established in 1693; and it was during this century that Mexico City, under the Spanish domination, became quite a learned center, much encouragement being given to writers. Prior to the Spanish invasion, picture-writing, closely resembling the hieroglyphics of the Egyptians, was practiced by the Aztecs. Thus in 1519, when Cortez and his army reached the shores of Mexico (Anhuac), the coast-dwellers sent the news to their Emperor Montezuma by means of a large cloth, or tapestry, on which they had depicted graphically, in moving-picture style, everything relating to the arrival and subsequent movements, appearance, arms and accouterments of the Spanish invaders.

"Benefits When we buy merchandise or services we usually receive an itemized account of the things or services purchased. We have an opportunity to check the values we received for our money. When we join an organization, however, we pay some money and pledge our personal influence and support. Some of us not only neglect our money dues, but declare that the organization does us no good. An explanation of the indirect benefits we enjoy from the general influence of the organization seems too remote for us to consider; but suppose we received a bill of particulars of the valuable aids we received and are receiving directly and indirectly, and set off against these particulars was the amount we paid and the amount of our own personal service in the cause, the "Benefits Forgot" would revive in our minds.

Oslerizing Old Printers.

If a man is paid for what he knows, it seems illogical that printers should become afraid of losing their occupations on account of an accumulation of years. A printing-press manufacturer has devised a "low-down" press so that the lack of spring in old bones will not destroy the availability of a wise and experienced old head. One of the problems facing organized labor has to do with changing conditions that hasten the Oslerizing of old men. Distribution used to take up the slack for the old men in years past in the composingroom. Now it is becoming necessary to destroy distribution. Distribution is now esteemed to be that handful of pi for everybody to dump his unaccounted minutes on. It is the unknown quantity in determinable time. It is being abolished. But the old men should not be abolished simply on account of their years. There are a great many old men that are barely out of their 'teens. We guess if old Ben Franklin lived in this age there would not be much in printing or engraving or lithography that he would not know. Would anybody fire him because he was old? No. Business men would be standing in line to hire him just to sit in an easy chair and tell them things they didn't think of before, but which would be perfectly plain

as common horse sense when he would put it to them. We have a great respect for men of years — men who keep their heads young and growing.

Waste and Wastefulness.

Lessons of the past showing the penalties of wastefulness have little influence upon individual persons when the penalties are indirect and the cause and effect have a more or less remote correlation. Mr. William Bond Wheelwright takes occasion to remind the readers of the Boston Chamber of Commerce Bulletin that the present shortage in paper-stock had its relative parallel only during the Civil War. Rags were practically the only material for papermaking in the early sixties and, following the law of a sufficiently compensating demand, rag-saving was practiced to a considerable extent. But where thrift is not inculcated, and ease is of greater value than small saving, the saving of paper, rags, or other waste having a small individual but a large collective value, and a vast indirect value, will not be practiced. Secretary Redfield has issued an appeal to save waste paper-stock. Commander Booth, of the Salvation Army, sees in this appeal a possible loss of support to that organization, as a round sum is gained by the Salvationist workers in gathering and selling waste paper. But whether the Salvation Army or other workers are engaged in the business of collecting is all one to the papermakers and the printing trades if the business is thoroughly organized so that many hands will make light work and economical work of the collecting. An organized plan of collecting through neighborhood depots would seem to be the most economical method, where those who desired to give might give and those who desired to sell might sell - but the desired paper-stock, whether waste paper or rags, would have a known receiving place.

American Business Methods in Europe.

American business methods are invading Europe, even at the present time of stress and strain. For good or for evil, this process will probably go on with redoubled force when the war is over. International competition will see to that. Meanwhile the way is being prepared. America has preached business efficiency and so has Germany, and in Great Britain, at any rate, the conviction has grown that they can no longer afford to stick to time-honored methods. It is not difficult to forecast that Great Britain will look rather to America than to Germany. Temperament, national pride and a common language are strong forces all pointing across the Atlantic rather than across the North Sea. Within Great Britain the Scotch have

always had the name for being perhaps a little more canny, practical, and therefore a little more efficient than the "puir Southerner." That reminds us. A typical American magazine has found its way to our desk, with its typical gospel of efficiency, of the value of advertising, and of the dethronement of Mr. Justice Precedent. The title of the magazine is Impressions: A business magazine of character. Its editor is G. E. Whitehouse, and the most remarkable thing about it is that his address is Edinburgh, and not Chicago or any other American city. This fact should constitute a hint to American business men. We shall not offend anybody if we state the obvious truth that John Bull, like every other belligerent, is having a good deal of starch taken out of him, and it should flatter Americans that he is looking toward America for new ideas and new methods. And he is looking toward America. Some of the best business houses in Great Britain have excellently written full-page advertisements in this little Americanized and Americanizing magazine. The very first which catches our eye is a tasteful appeal to us to invest our advertising money in Punch, which hitherto painfully respectable paper forgets to remind us of its lineage and its aristocratic standing, and merely stands forth as "The Dividend Payer." Among other leading papers to do the same are The Nation, The English Review, The Strand and The Review of Reviews. A significant feature is the prominence of office equipment and "advertising advertising." All this seems very American. It only arouses in our minds one questioning thought. Should we not ask ourselves whether there is not a danger that our efficiency shall run too much to distribution and not sufficiently to production? In the long run victory will go to those who combine efficiency in all departments. What if John Bull learns one kind of efficiency from us, and another from his German foes? We must not be behind either him or anybody else. We can't afford it.

Bindery Production Records.

In no other department of the printing business is there as little known about actual records of production as in the bindery, and in no other department is there greater need. The multiplicity of operations that must be performed in the bindery—too many of which are overlooked by the estimator when giving a figure on a piece of work—make it difficult to secure accurate records on work done in this department, yet for this very reason, if for no other, an extra effort should be put forth to secure them. Not any of the books on bindery work give anything on the subject, and

what few articles have been published are mainly the results of efforts in this direction in one particular bindery rather than the averages taken from a number of binderies. Such records are valuable to the shop in which they were produced, but, owing to varying conditions, can not be used as an accurate guide for other shops.

How many sheets should a girl fold in an hour by hand — one, two or three folds? How many sheets will a folding-machine of a certain class fold in an hour? What is the proper production per hour for tipping on sheets? The list could be extended indefinitely; but how many employers can tell correctly, not what can be or has been accomplished in one particular hour, or for a stretch of, say, two or three hours, but what is the actual average extending over a period of several weeks or months?

The advantages of having published records of this kind, gathered from a large number of shops in various parts of the country, are obvious. With an average secured from such records, any proprietor could readily tell whether his bindery was exceeding or falling below the average; in other words, whether or not it was being maintained at its proper state of efficiency.

One great difficulty that generally hampers efforts to secure records of this kind is the feeling of many that they have attained a certain degree of efficiency and do not care to pass along any knowledge of how they did attain it. Business is, to a very large extent, so complex to-day that men engaged in any branch of industry must necessarily be broad-minded, and should realize the fact that any information they can give that will in any way benefit others in their particular line will come back to their own greater benefit.

That an effort is being made to secure averages of production in the bindery that will be accurate and reliable should prove of great interest to employing printers all over the country, and should readily enlist their cooperation. This work is being done by the national organization, the United Typothetæ and Franklin Clubs of America, and is being done at a considerable outlay of time and money on the part of the committee having the work in charge, but the value of the resultant statistics will depend in large measure upon the number of shops from which the committee can secure the necessary data. The committee has prepared a system of blanks for compiling bindery production records, and these blanks will be furnished any employers who will cooperate with the committee and assist it in its work.

Herein lies an opportunity that should not be overlooked.



INDUSTRIES ILLUSTRATED—THE TERRA COTTA INDUSTRY.
Placing the Moided Terra Cotta in the Kilns.
No. 9.—From the drawing by Carl Scheffler. Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TECHNICAL TRAINING FOR THE FOREMAN.

To the Editor: Jersey City, N. J., Feb. 12, 1916.

For some time I have been desirous of writing you on the subject, but it remained for the first articles of William H. Seed's series, "Views and Practices Regarding Apprentices," to give me the necessary impetus, and I hope that the following remarks may be acceptable for the columns of The INLAND PINTER:

Volumes have been written, and continue to be written, regarding the training of the apprentice in the printingoffice. Investigations by "efficiency experts" have been conducted to ascertain the proper procedure to pursue toward making the "devil" a competent journeyman. Technical schools and correspondence courses have been operated, with varying degrees of success, by employers and by the trade unions to teach apprentices the fundamental principles and rudiments of typography. Rules and regulations dealing with the training of apprentices are incorporated in every agreement entered into between employers and the typographical union. Many of these agreements stipulate that the foreman is to determine at the end of the apprentice's first year whether the boy "takes" to the trade, and whether it is wise and profitable from the employer's as well as the boy's standpoint to continue him at this particular business. Here comes the first stumbling-block.

In the first two articles of his series in The Inland Printers, Mr. Seed mentions the indifference of many foremen to this vital subject of training the apprentice. But why not strike at the root of the evil? Why not venture the opinion that perhaps the average foreman may not be capable of teaching the boy, that probably he (the foreman) may himself require the very knowledge which it is desired to impart to the boy, and that for this reason he is "indifferent" about the boy's welfare. For it must be conceded that if a foreman feels that his position is jeopardized by any of the men or boys under him, he will do everything in his power to lessen or eliminate that danger, and it is perhaps but natural that he should assume this attitude. And competent compositors surely endanger the position of an incompetent foreman.

This apprentice question is, and perhaps always will be, a complicated and delicate one—a question which will elicit a variety of views from persons whose interests demand, or should demand, a satisfactory solution of the problem. But not until the matter is tackled vigorously and fearlessly from every angle—not until remedies are proposed and tried looking to the selection of capable men at the head of composing-rooms—will there be much improvement.

From observations in various composing-rooms it is the writer's opinion that not only the foreman, but the man-

ager and salesman of the printing-office as well, should have technical training — that the man who solicits the work as well as he who supervises its production should be acquainted with the laws governing correct composition, with the proper uses and combinations of inks and papers looking to color harmony and appropriateness, and with the many other details which should receive scientific treatment to make a piece of printing "good."

What avails it if a compositor - one who has had technical or supplementary training, who is not merely an "artistic comp.," in the common usage of that expression, but possesses and employs originality in design and arrangement - what matters it if he sets up a "correct" piece of composition, say a title-page, only to have it rejected by the man in authority? The foreman may be pleased with the compositor's work - it may be acceptable to him, if he happens to be a good printer, or happens to strike his fancy. The job is then presented to the manager for approval, and even he may O. K. the design. But lo! the salesman - the man who secured the job for the office and "knows" what the customer wants - he passes judgment on the proof; he does not like the position of the title on the page, or he thinks the subordinate matter should be displayed and "opened up" - he does not care for this "fad" of grouping type; "It was not done years ago, and they certainly had some real printers in those days!"

Right here it may be agreed that as long as the man who pays for the job is satisfied with its appearance, the printer need not worry his head about it. But if the printer or solicitor possesses technical knowledge of the trade, and is thus able to explain to his patron or prospective customer the "whys" and "wherefores" and give helpful suggestions, he will not only have a more pleased customer, but will, through the execution of "correct" printing, establish an increased demand for his product through its increased selling or sales power.

Obviously, there are many other qualifications which figure in the selection of competent foremen, but this requisite of being a "modern school" printer should receive first consideration. And the proprietor who lays particular stress on this point will be amply rewarded in the increased efficiency of his working force and the consequent prestige his office will enjoy at the hands of the printing-buying public.

S. A. Barktes.

THE SPOKEN WORD.

Here are a few sentences which, if pronounced in the usual slurring fashion, will puzzle the listener to interpret: "Mares eat oats; lottle ands eat ivy; kids eat ivy too." It will sound like "Marezedotes, doezedotes—littlelambszedyvy = kidzdeyvy too."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE late George William Foote, noted founder and editor of the *Freethinker*, left an estate valued at \$6,585.

IN a recent number, Punch, London's noted humorous weekly, contained the last chapter of "The Diary of Toby, M.P.," which has run in the pages of Punch for thirty-five years.

THE Dublin police recently raided a number of houses under the Defense of the Realm Act. The residence of the Countess Marklevic, in Leinster road, Rathmines, was visited, and the police seized a printing-press. Several cases of type were also taken away to Dublin Castle.

GIRLS feeding Wharfedale (cylinder) presses start at 5 to 7 shillings (\$1.25 to \$1.75) per week, and when expereinced earn up to 12 to 14 shillings (\$1.05 to \$3.50) per week of fifty hours. Takers-off earn up to 10 shillings (\$2.50) per week. Quick workers may earn as much as 20 shillings (\$4.86) per week.

The action of the Lanston Monotype Corporation in establishing in Bristol a class for the instruction of females (typewriters preferred) on the monotype keyboard is viewed with much displeasure in typographical union circles, in view of after-war conditions. This instruction is, moreover, believed to be unnecessary, as in the present state of the printing trade there is not, nor is likely to be, any shortage of male operators.

At the annual general meeting of the Lanston Monotype Corporation, of London, it was stated that the ordinary business of the company had been reduced to about one-fourth of the normal amount. A large proportion of its business had been with enemy countries, which trade was now absolutely dead. Instead of paying a full dividend on the profits of the past year, a reserve of £10,000 was carried forward, to provide for contingencies.

At a meeting of printers, held recently in Sheffield, for the purpose of considering what concerted action could be taken to meet the present serious situation facing the printing industry, it was shown what increases in cost of production have resulted from the war. Among those spokon of were the following: Paper, from 15 to 65 per cent; labor, 15 per cent; coal, 40 per cent; gas, 20 per cent; electric power, 10 per cent; machinery repairs, 25 per cent; wire, glue, etc., 50 per cent; gold leaf, 60 per cent; leather, 50 per cent.

WITH 1915 passed the two hundred and fiftieth anniversary of the invention of the lead-pencil. In 1664 a mine of graphite was discovered at Barrowdale. In 1665 there was made from this graphite a writing medium, the material being sawed into long pieces and encased in wood. The mercantile world and artists hailed the new invention, and its sale was so extensive that it was feared the deposits of graphite in this mine would become exhausted, and the mine was therefore worked but six weeks each year. In 1765 it was discovered in France that one could mix clay with the graphite and thereby enhance its usefulness. One could manufacture pencils of any degree of hardness and in numerous varieties. The earliest manufacture of leadpencils in Germany was in 1726 at Stein, near Nuremberg. In 1760 one Kaspar Faber started a factory at the same place, this being the forerunner of all the Faber pencil factories.

GERMANY.

THE city of Munich has granted a ten per cent increase on the price of printing furnished the municipality.

Not less than four million volumes of reading-matter have been distributed among the German soldiers in the field and in the hospitals.

THE German Book-Trades Association has started a school at Leipsic for librarians and museum officials. A two-year course has been mapped out.

THE general-governor of Warsaw has substituted the Gregorian in place of the Russian calendar in the Polish and Russian domains now occupied by German troops.

The first three series of war loans of the German Government gave the royal printing-office quite a bit of work to do. No less than 7,419,981 bonds and certificates had to be printed.

RECENT issues of the German-African Zeitung reaching this country were printed on red and green paper, indicating that the supply of white paper in this German colony had given out.

The printing-trade classes of the third technical school at Chemnitz, Saxony, have been given more instruction hours, the city having furnished the means for so doing. The classes are attended by 149 students — 95 at composition and 54 at presswort.

Despite the war, the Deutscher Buch- und Steindrucker issued a superb December or Christmas number, including a large number of colored supplements. This monthly may well be termed The Inland Printer of Germany. It is published by Ernst Morgenstern, Dennewitzstrasse 19, Berlin, W-57.

According to recent statistics, there were printed in 1914 the following number of new books: In Germany, 34,801; Russia, 29,057; the United States, 12,290; Great Britain, 12,379 (only a little over one-third of the German output); France, 9,645; Holland, 3,799; Belgium, 2,403; Soain, 2,778.

It is announced that a concern in Reutlingen (Württemberg) has contrived a method and machinery for effect utally removing ink and ditr from used paper, so that old papers, magazines and books can be made over into similar grades of blank paper, with a loss of only about twenty-one per cent in weight. Now that paper materials are so scarce in Germany (and in other countries), such a process will be most welcome.

THERE was an exposition in Lyons, France, in 1914, where Austrian concerns had exhibits. Because of the war the French Government prohibited the return of these exhibits to their owners. Upon request of Austria, the German Government has therefore consented to hold the French exhibits at the Graphic-Arts Exposition of 1914 in Leipsic, as security for the Austrian exhibits at Lyons, which represent a value of 450,000 crowns (\$91,000).

SINCE May, 1915, the German Government prohibits the export of new type and brass rule unless the exporter receives in payment therefor at least 130 per cent of the weight in old type or brass. Holland and Norway permit their printers to buy the material on these terms, but Denmark has answered negatively to its printers' request that they may do the same, except where it may be shown that new material is actually necessary. As Sweden has its own typefoundries, this export ruling gives its printers no concern.

THE command of the Seventh Army Corps, at Münster, has issued orders forbidding the exposition and sale of

immoral literature, under the classifications of detective stories, adventure stories, juvenile devility tales, questionable patriotic writings, robber romances, illicit and passionate love tales, and pornographic matter both in medical treatises and in literary productions. In a detailed list of 118 items we note "Nick Carter," "Nat Pinkerton," "Jack Frankin" and "John Spurlock" detective stories; "Buffalo Bill," "Raffles," "Texas Jack" and Indian Chief adventure stories, and the classic, "Heptameron."

TTALV

It is reported that, after eight years of experimenting, the Pineschi Brothers and Signor Santoni have made an important discovery in photography and have solved in a satisfactory way the problem of reproducing natural colors, with which scientists in many countries have labored. Great commercial results are expected from the exploitation of their discovery, especially in the moving-picture field. Complete tests are soon to be made by disinterested scientists, to determine the precise merits of the new discovery.

The papermakers, printers, and others interested are still urging upon the Government the absolute necessity of prohibiting the exportation of paper and paper-stock, and the desirability of abolishing, during the war, the present import duties on these goods. Otherwise, the paper trade, in which \$60,000,000 is said to be invested, and 40,000 employed, is threatened with ruin. According to official returns, during the first ten months of 1915 the exports of white paper reached a total of nearly ten thousand tons, valued at about \$1,275,000, whereas the imports of paper of all sorts (including wood-pulp) totaled up to less than five thousand tons, leaving a balance of much more than five thousand tons on the wrong side, at a time when the Italian paper-using trades are almost starving for want of the material.

NORWAY.

THE paper-mills of Norway have also raised their prices, though it is not shown that here is lack of wood or cellulose.

This export of old type-metal has been forbidden by the Government. However, an exception has been made in favor of Germany (which demands that 130 kilos of old metal must be given in part payment for every 100 kilos of new type). This exception was made upon the presentation by the printers' and printers' suppliers' organizations that Norwegian printers have heretofore bought almost all their type from the German foundries, and that type from England or the United States was not usable because of the differences in body and height as well as face.

BELGIUM.

THE Belgischer Kurier, the German daily started at Brussels since the German occupation, has attained a circulation of 20,000. La Belgique, also started since the German occupation, has now a circulation of from 70,000 to 80,000. Altogether about 30 Flemish and 33 French periodicals have been started in Belgian cities and towns since this occupation. The big papers which were published in pre-war times have file across the borders to Amsterdam, London, Havre, Paris, etc., and naturally have suffered in circulation and influence.

HOLLAND.

BECAUSE of disagreement with the policy of the chief proprietor and his news editor, several members of the Telegraaf, a well-known Dutch newspaper, were dismissed,

whereupon the Amsterdam Press Association issued an appeal to all Dutch journalists not to take the places of the dismissed members — which may be noted as an oddity in the journalistic world.

SWITZERLAND.

A LOCKOUT of bookbinding employees was recently terminated, through an agreement between the masters' and employees' unions. A slight advance in wage was decided upon

THE printing-office operated by the Canton of Tessin has been leased to a private firm, Grassi & Co., of Lugano. No doubt the authorities found it did not pay the canton to run its own plant.

SWEDEN.

The Stockholm Dagens Nyheter has added to its plant two rotary presses, printing sixty-four pages.

The Swedish postoffice department has its own printing-office at Malmö. It is a small affair, but upon the completion of the new central postoffice building at Stockholm it will be moved into the basement and enlarged. A bindery will also be run in connection with it.

TURKEY.

THE Turkish Government is preparing an edict by which the Gregorian calendar is to be substituted in public practice for the old calendar, which has ever been a cause of confusion. The fiscal year of the Government will begin as before, on March 14. The churches, however, will retain the Arabic calendar, with its moon-year; which shows that more Teutonic influence is still necessary in Turkey.

RUSSIA.

The paper famine in Russia is so great that Minister Chvostov has been obliged to take measures to alleviate it. He proposes to requisition a number of factories, to change them over into mills for the production of paper.



"By Special Messenger." Illustration by Rudolph F, Tandler.

Written for The Inland Printer.

ELECTROTYPING FOR ADVERTISING.

BY OUR CORRESPONDENT.



ARRIS B. HATCH, of the Royal Electrotype Company, Philadelphia, delivered an address before the Executive Committee of the American Institute of Graphic Arts on "Electrotyping in Connection with Advertising," from which the following paragraphs are taken: In 1799, when Volta invented the voltaic battery, the foundation

for electrotyping was laid. No one realized it at that time, nor for forty years afterward. It is known, however, that during 1837 to 1839 experiments were carried on by three men—two in England and one in Russia—regarding the making of printing-plates by the electrotyping process.

In 1837 Joseph A. Adams, of New York, made experiments with electrotypes, but his experiments were not a commercial success, though samples of his work are shown in Harper's Family Bible of 1842-43-44. John W. Wilcox, of Boston, was the first to start a commercial electrotype plant in this country and to advertise it.

The new art made little progress until the electroplating dynamo was invented in 1872. This reduced the time for depositing the copper shell from two to three days to approximately four hours. To-day the deposit of a shell is made in from one to two and a half hours. In 1905 Dr. Albert, of Munich, invented the method of molding in lead. This is the latest development in electrotyping.

The printer, or any one connected with the buying of electrotypes, should know that electrotyping starts in the composing-room. The forms should be prepared differently for electrotypes than for ordinary presswork. In ordinary presswork it is necessary that the non-printing surfaces should be as far removed as possible from the printing. For such work low justification is used throughout the form. In electrotyping it is essential for best results that non-printing surfaces should be as near the printing surface as possible. After the electrotype is made, and before delivering to the pressman, these non-printing surfaces are routed down to the proper height.

A great deal of complaint is heard to the effect that the electrotyper sells to the advertiser at a much lower price than to the printer. While this is true, there is a reason for it, for there are two classes of electrotypes. The one for the advertiser can be made in the cheapest possible way. His plates are usually used merely to stereotype from, or, if printed from, the edition is small. Because of this there is no occasion for high-grade electrotypes, and, if ordered in sufficiently large quantities, they can be bought as low as three-fourths to one cent per square inch. In manufacturing these electrotypes, duplicates are made to fill up the full size of the case, and this becomes the unit for electrotyping. A thin copper shell can be used and thin backing metal put on the shell. The case is straightened and rough-shaved, and is neither finished nor smoothshaved. The electrotypes are blocked in the full-size unit and sawed up into individual electrotypes.

The electrotype the printer is interested in must be perfect in every way. It must withstand hundreds of thousands of impressions if necessary. It must be perfectly flat and true, so that the pressman has the minimum amount of make-ready. To do this requires the most careful molding in the highest grade of molding material. If colorwork is used, or high-grade half-tone work is desired, then lead is used for the molding material. This is a more expensive method than molding in wax. To withstand the wear

of the press, a heavy copper shell must be run; backing metal of the regular printing-plate thickness must be used, and the greatest of care must be exercised in the finishing of the electrotype. Because of this, the electrotypes made for the printer, for high-grade printing, cost sometimes three to four times as much as the electrotypes furnished in large quantities to the advertiser. The margin of profit, however, is no greater.

The printer is being hurried more and more on his work, and in turn is bringing more and more pressure to bear on the electrotyper for quicker service, which is a detriment to the best there is in an electrotype. The best investment a printer can make in connection with a piece of high-grade printing is to get a good electrotype, and this is the thought I want to leave with you.

F. A. Ringler, who pioneered the lead-molding method of electrotyping in America, and whose experience dates from 1871, was called upon and in a few remarks told of the conditions of the electrotyping industry to-day.

HOME TRADE AND THE COUNTRY PAPER.

"I've just been glancing over this paper from a little town down in southern Illinois," said the real estate agent. "It isn't much of a paper, is it?" commented his prospective customer.

"That's where you're mistaken," corrected the agent.

"This is a humdinger of a newspaper proposition and I'll prove it to you.

"I've met the editor personally and I'm acquainted with the town where he is located. I know its alleged business men. I know the citizens of that place as I know my family. And, putting my knowledge of the different elements together, I have a pretty fair idea of the proposition the editor of this sheet is up against. And, needless to add, I wouldn't trade him jobs.

"When the editor came to that town, five years ago, he hadn't a dollar to his name, but he has held his own. He has as much now as when he started.

"He walked into that town with an army press under his arm. When he announced that he was going to start a weekly newspaper, one man immediately subscribed for three months at 25 cents. Another paid for six months, but not without considerable misgivings. Still another, who was locally known as a desperate gambler, and deadgame sport, subscribed for a whole vear.

"The merchants told him they didn't care to advertise just yet, but each donated half a dozen articles on the evils of patronising the mail-order houses and told him that he had their permission to print them some time, when he wanted to fill up the paper. The first issue of that paper would have been entirely free of advertising if it hadn't been for a man whose wife died and wanted a card of thanks.

"That editor started in telling the business men what he thought of them and the result was such interesting reading that the subscription list grew by leaps and bounds. Then he took the list to progressive dealers in neighboring towns and got their advertising and then the local dealers had to fall into line.

"The editor does a good business and puts all his earnings back into his plant. He has put the town on the map. There are thousands of country editors just like him. But if you go into that town and talk about him to the merchants they will tell you he'd be a good editor if he did the farmers to patronize home trade. The idea of buying advertising space and telling the farmers themselves has not yet occurred to them." — Chicago Daily News.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Capitals in Display Work.

H. H., Richmond, Virginia, writes: "Please pass on this question of capitalization for us. 'Make this Church your Church.' Another, 'Sunday School in the basement of the Church.' We are enclosing copy of Church Bulletin. Please, if you have time, read it, and if there are any grave errors in punctuation or capitalization, mention them in your answer to this letter. We can not express to you the great benefit we derive from the pages of THE INLAND PRINTER. Not satisfied with the numbers as fast as they are printed, we frequently graze around through the back numbers, and find the pickings always good."

Answer .- In any straight reading-matter none of these capitals should be used. For work like that in question, however, such capitalizing is not subject to regulation by rule, or even usage, but is properly controlled by individual preference. The capitals here used are correct for any such special work, and I would not object to any of them. My personal choice would omit one by writing "Sunday-school" instead of "Sunday School"; but almost everybody does make it two words, and in this form the capital is preferable when the other capitals are used. I have read the Bulletin, and find nothing in it to criticize, except that I should not capitalize the minor words in hymn-titles. Instead of "O For A Heart To Praise My God," should be "Oh for a Heart to Praise my God," to suit me. I find also Of, With, and Have where I prefer of, with, and have. But commonest present usage is not regulated by my kind of reason.

Corporate Names.

J. S. S., Belle Fourche, South Dakota, writes: "Enclosed you will find clipping from our issue of this week wherein we use the title 'Butte County Bank.' You will notice we put the word 'bank' down, and were taken to task by the banker for so doing, he claiming the word 'bank' should be up. We cited the 'Mississippi river,' and asked him if the word 'river' should be up, and he gave it as his opinion it should be. Our contention is that in advertisements of the bank it would be all right to put the word up, but in a newspaper article the word should go down. We believe a number of years ago your publication commented at some length on this same question, and your decision was that the proper form for newspapers would be to put the name down. Of course, we understand if the word 'bank' was a part of the corporation name of the institution, it might be proper to put it up, but in straight newspaper style we hardly think it would be good style."

Answer.— Through some queer divergence of opinion, for which I could never find a reason, two classes have formed with equally strong adherence to the two methods here indicated in treating such terms. One of these classes - and by far the more logical one in my opinion - capitalizes each word in such names, and the other rejects the capital for the ordinarily common noun at the end. " Butte County Bank" as used in this instance is beyond question the corporate name of one institution. If any word is "down" in such a name two of them should be -- "Butte county bank." Butte county is the term analogous to Mississippi river. By far the most prevalent form for the name of one bank is with the capital. Some papers - notably the Springfield (Mass.) Republican - print Union Savings bank, Boston and Maine railroad, Colonial hotel, Star theater, etc., but these papers are only a few comparatively. A much larger number print Bank, Railroad, Hotel, Theater, etc., in such names. You are wrong about The Inland Printer.

Persistent Bad Grammar.

H. F. M., Providence, Rhode Island, asks this puzzler: Will you kindly tell me what you would have done with the enclosed sentence, regarding the words 'everybody waits' and 'wants their'? I could see no way of bettering it without rewriting the sentence."

Answer .- The sentence was printed, " Everybody waits until the last gun's fired, and then wants their houses painted that same afternoon." I must confess that in certain circumstances, bad as the grammar is, I should not do anything with it. And the certain circumstances are those in which I suppose the question arose. As a proofreader, simply verifying the work of others, not writing the matter, I should leave the words like copy. Grammatically, the sentence is abominable; but much bad grammar is considered good by many persons, and these persons are unconscionably persistent in their bad habits. Most employing printers nowadays insist that what their customers wish is what must be done, even to the extent of printing absurd nonsense. So it should be, though of course a self-respecting printer would much rather not have his customers insist on having anything wrong. If my employer were of this kind, preferring to suggest correction to the customer, especially if he had a rule that bad grammar must be corrected, I should query the sentence for the customer's decision, not because it would be questionable, but simply because it is the customer's right and duty to decide what shall be done. If he chooses to leave the decision to the proofreader, then the reader should correct it. This particular instance of bad grammar should not be possible for any one to write, but is very common. It arises very largely from the fact that everybody includes both men and women, and also from the fact that the people want their houses painted, which is implied in saying that everybody - i. e., every person - wants it done. My

suggestion would be that it be made to read, "Everybody waits, . . . and then wants his house painted." The impression is common that provision for everybody should include specification of her wants as well as his, and for one who insisted upon this it would be well enough to say "wants his or her house." In fact, however, the masculine pronoun alone is sufficient, for everybody knows that women also are included. I believe that courts have frequently decided that, unless specifically negatived by other expression, "he" includes "she," and so "he or she," or "him or her," is unnecessary and redundant.

Possessives, and Use of &.

C. R. M., South Brownsville, Pennsylvania, writes: "We will likely have a run of 5,000 letter-heads soon, worded practically as follows: 'Mine, Mill, Machinists', Railway, and Contractors' Supplies, Etc.' Note the possessive after machinists' and contractors'. Are they rightly used? I did this job before, using the marks as above. A few of us don't know whether it is right. Will you oblige, also, by explaining the correct use of and and & when used in a company's name, as William Simpson & Co., Wm. Simpson and Co.?"

Answer .- The possessives are rightly used. What we always call the possessive case does not always denote actual physical possession, and would more logically sometimes be called genitive. In either case the form would be the same - machinist's and contractor's in the singular, machinists' and contractors' in the plural. The latter form is incontestably correct for the matter in question, where the sense is surely plural. There is no absolute right and wrong in the matter of form in firm-names. Almost without exception such names are written Simpson & Co., so that we may properly call that right. But occasionally such a name takes the other form, by decision of the partners - as in D. Appleton and Company. In such a case we should not call the form wrong, since it is chosen by the only persons concerned in the choice. It has now become almost universal to use & in railroad-names, as Boston & Albany Railroad, without asking my advice, which would be against it.

NATIONAL EDITORIAL CONVENTION, NEW YORK, JUNE 19 TO 22.

The National Editorial Convention, to be held in New York in June, has issued a tentative program which seems to promise an interesting and useful time for those who attend. The opening session will be held on June 19, and is to commence with welcoming addresses by the Mayor of New York city, the Honorable John Purroy Mitchell, and leading local editors. Among the latter are included John Clyde Oswald, editor of The American Printer. Among the readers of papers one notices the well-known names of Melville Stone, of the Associated Press; George E. Hosmer; and B. B. Herbert, editor of The National Printer-Journalist. The Honorable Josephus Daniels, Secretary of the Navy, is down for an address. Sandwiched in between discussions and banquets are visits to the Pulitzer School, New York Times, Mergenthaler linotype factory, and trips around New York Bay to Boston, Philadelphia and New Jersey coast resorts. It is even hinted that the program may include a visit to President Wilson at his summer home in Long Branch.

GREAT opportunities come to all, but many do not know they have met them. The only preparation to take advantage of them is simple fidelity to what each day brings. A. E. Dunning.

Written for THE INLAND PRINTER.

STANDARDS IN LANGUAGE.

BY E. HORACE TEALS.



THAT usage in language is controlled by standards is not open to question, notwithstanding the truth of the assertion often made that there is no universal standard for any feature of language. Even dialects, of which many more exist than any one has counted, are formed on local conception of standards. But in every detail

of usage some one standard of practice prevails among the best users of language, and that one is what is meant when we speak of "the standard." Who can define this actual "best usage"? Its faithful definition is as elusive as that of poetry or love, and the traditional hunt for a needle in a havstack.

Edmund Clarence Stedman was one of many writers who have tried to define poetry - that is, to tell what poetry is, in descriptive language that should leave no doubt in a scholarly mind at least whether a given composition is real poetry or not. He left the subject, after writing two volumes about it, as unsettled and as unknown popularly as to Monsieur Jourdain was the fact that he talked prose.

My father, Francis A. Teall, A.M., wrote more of the Century Dictionary than any other person. He realized that "love" was inadequately defined very soon after beginning his ten years' work there, and gave much time to a new exposition, which after all he never completed. He simply could not make it fully satisfactory.

In spelling, the English language has departed from its former standard even in Great Britain to some extent, but most largely in America. While the British people preserve the spellings honour, favour, colour, with tenacity worthy for a better cause, the Americans have made an actual correction to honor, favor, color; and this is the one difference that is universal as between British and American spelling. Formerly another difference appeared to be as firmly established in words like realize, recognize, specialize, etc., which were long spelled realise, recognise, specialise, etc., in Great Britain, but in which the z is now so much used that the largest dictionary ever made has discarded the spelling with s. This is enough to show that standards are subject to change, although such change is never made suddenly, but is always of slow and almost unconscious growth. For a very edifying treatise on changes in spelling, Thomas R. Lounsbury's "English Spelling and Spelling Reform" may be commended, although its reasoning is often too radical for most people. Some quotations from it are here given.

"Upon the introduction of printing, indeed," he says on page 272, "English orthography entered into the realm of chaos and old night, in which it has ever since been floundering. Then it began to put on the shape it at present bears, 'if shape it may be called which shape has none." . . . No established literary, still less established orthoëpic standard, to which all felt obliged to conform, could possibly grow up during the long civil strife of the fifteenth century. . . . But the copyists of manuscripts, compared with the type-setters who succeeded them, were men of education."

Again, comparing copyists and type-setters, he says: "The former had to understand his author to represent correctly what he said. But there is no such necessity in the case of the compositor. Whatever intellect he may have, he will not be called upon to use it to any great extent in his special line of activity. . . . His labor is and must always be mostly mechanical." And there is a great deal more about printing-office influence on the standard of spelling, which can not be accepted as full truth, especially as to present-day conditions.

One more quotation will help to introduce what was most in mind when this article was begun. On pages 324 to 328 is a long passage from which we will select a few sentences: "It is with our pronunciation as with our time-pieces. Mone of our watches run precisely alike. Few if any can be called unqualifiedly correct. . But we may be told that while a standard time actually exists, a standard pronunciation does not. . A work of this sort [pronouncing dictionary] goes upon the assumption that there is a standard pronunciation. . Its complex seek to ascertain and represent this standard. . . .

Very little experience in a dictionary editorial office would disabuse him of his first idea. I have had such experience in three of them, and have witnessed much strenuous effort in the opposite direction.

The most studious and most thorough work was done by Mr. Paul W. Carhart for Webster's New International Dictionary. Professor Whitney, who edited pronunciation for the Century, and Professor March, of the Standard, were eminently qualified, and conscientiously careful; but they both worked without the thorough immediate preparation made by Mr. Carhart by special study and conference, not only through consultation by letter in special instances, but through years spent in England and Germany. Not only is this so stated in the dictionary's Preface, but the writer has personal knowledge of Mr. Carhart's strenuous endeavor



Illustration for a Modern Story, by Rudolph F. Tandler.

Had pronouncing dictionaries not come to exist, the divergence which has been going on between spelling and pronunciation . . . would have rapidly extended. . . . But they are reduced to the lowest possible terms, in consequence of the wide use of pronouncing dictionaries. Between the authorizations of these there are at times divergences, but the agreements are far more numerous than the divergences. Hence, the authorizations are sufficient to keep the language fairly uniform."

The standard pronunciation must comprehend, besides the mere sounds, a standard of accentuation. A recent writer, in whose writing accent was a prominent topic, began thus: "Ever since I have felt myself able to criticize validly the makers of dictionaries and their finished product, I have been amazed at the ease with which they avoid the actual speech of those on whose lips the best English is current, avoiding with it any inquiry into which of our classes, social, intellectual, or other, habitually practice from infancy that variety of intonation and accentuation we call, for lack of a better term, cultivated." And he says: "Democracy has led standard English astray in the dictionaries themselves." Evidently, this man has another guess coming. His guess here expressed is as cold as ice.

to record "the actual speech of those on whose lips the best English is current," and of his thorough inquiry into the usage of cultivated people, instead of avoidance. Any one who wishes to understand the subject thoroughly can not find a better treatise anywhere than "A Guide to Pronunciation," in Webster's New International Dictionary. And the section on "Accent" is especially commendable. It will be many years before a more accurate record of the best speech than the one in that dictionary will be made, if we ever have one.

The article quoted from gave only a few examples of difference in accent, but they sufficiently show that the writer is not fitted with the requisite understanding to be a practical authority. He says that tree is more fully sounded in apple tree than it is in whiffletree, being much shortened in the latter. If he had a truly percipient ear he would know that the two-word term, as he mistakenly writes it, is instinctively accented and intonated exactly like the other, thus making it actually a compound. Speaking generally, all terms composed of two nouns, and familiar as being merely the unqualified name of one thing, are so accented nine times in ten, both in England and in America, though it is more common in America than in England.



"THE AGE OF CHIVALRY."

Illustration for a story-book, by Rudolph F. Tandler.

RUDOLPH F. TANDLER.

The cover-design for THE INLAND PRINTER this month is the work of Rudolph F. Tandler. When Mr. Tandler inquired what sort of a design the art editor had in mind, he was told that there were no restrictions on the artist; all he had to do was to turn his imagination loose, as the object was to exemplify the results of processes of printing rather than to symbolize anything. The effectiveness of the cover-design by Gordon Ertz, shown on our March issue, is not injured by its frank disregard of any particular meaning. The observer who wishes to attach a meaning to it can make up his own story to his own satisfaction. Some persons like to tell us what music says. But it says different things to different poole. If the artists



Rudolph F. Tandler.

wishes to show how near he can come to making an appreciable number of persons understand the emotions which actuated him in creating a work of art that is frankly emotional, that is his affair. But he can not complain if even a considerable number of persons see meanings and feel emotions which he considers foreign to his subject and its treatment. So Mr. Tandler's design is what it is—an imaginative and colorful medium to express the offset process as executed by the Walton & Spencer Company, of Chicago.

The versatility of Mr. Tandler is, however, shown in his capable command of all mediums of expression in drawing and painting for the graphic arts and in high art. The examples of his work which are scattered through these pages indicate this versatility.

Temperament is a distinct aid in the acquirement of being able to do many things well. Not the temperament that is an apology for failure and intractability, but that temperament which has a grasp on the will to do, finds the way to do, and keeps on doing. This is the quality of temperament which Mr. Tandler brings into touch with the needs of his customers, and so he bends his accomplishments in the arts to meet their needs. Mr. Tandler is a young man, but in his twenty-eight years of existence he has established himself as a capable producer. He was



A Portrait in Oil by Rudolph F. Tandler.

born in Grand Rapids, Michigan, and was engaged in the art departments of engraving-houses in that city before taking up his residence in Chicago some six years ago. In Chicago he studied at the Art Institute for nearly two years, and, being an enthusiastic worker, he paints portraits, illustrates magazines, makes illustrations for advertising purposes in all mediums—pen, pencil, crayon, water-color, pastel, oil, etc.—and he has also made many movie posters. Mr. Tandler has his eyrie in the Auditorium Tower, No. 1703. Chicago.



Cover-Design by Rudolph F. Tandler.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Register Is Imperfect on a Pony Cylinder Press.

(1767) A West Virginia printer writes: "I am having considerable trouble with the register on a pony—. It is run by a gas engine, and the speed varies. Can this be the trouble? Will appreciate any information you can give me on this matter."

Answer.—While it is possible to have irregular register from unsteady power, it may also be caused by the guides rising too soon in relation to the taking of the sheet by the grippers. Test in this way: Feed a sheet to the guides and turn the fly-wheel until the grippers are almost closed on the sheet. Observe if the guides have risen clear of the sheet before the grippers have closed tight on the tympan. If you find that the sheet has freedom of movement before it is clamped by the grippers, you then have discovered one potent cause of imperfect register. The difficulty is one that is readily corrected and doubtless you are familiar with the method.

What Is the Proper Thickness of Overlay?

(1771) A Wisconsin pressman writes: "In the past few months I have had considerable catalogue work to do on cylinder presses, consisting of 12, 16 and 32 pages, 6 by 9 inches in size, with a vignette half-tone in each page. The forms are made up of linotype and the half-tones mounted on wood bases. We use both zinc and hand-made overlays for the half-tones. The zincs measure about .008 inch thick. Now, the information I am looking for relates to the proper thickness of hand-made overlays for this kind of work. When the plates are lowered a little below type-high, would an overlay .014 inch be too strong to obtain good results from the vignette edges, or would this cause trouble in the machine by building the packing too high above the bearers? This is a point which came up recently in a discussion between another pressman and myself, and what we want to know is your opinion of the matter."

Answer .- We do not know of any hard-and-fast rule by which to work in this matter. An overlay .014 inch in thickness would not be too heavy unless you failed to cut out approximately that much from the packing. A slight variation, either above or below line of bearer contact, does not appear to make much difference in the printing. We believe that .014 inch above bearer line would affect the printing of the plate, possibly by causing a slur. If it does not, it is because the critical point has not been reached on that particular press. We believe .005 inch over or under bearer height to be negligible. We have seen vignette plates print excellently where they were less than that figure under type height. We have also seen plates a point above type height print properly, without any explanation being obtainable as to why they did so. The theoretical height for square-finished plates will be identical with the bed bearers, .918 inch. The corresponding height for the surface of the top sheet will be to line exact with the surface of the cylinder bearers. The idea is that the printed sheet coming between these parts will be subjected to pressure without friction from one part or the other, owing to a difference in surface speed of cylinder. If the packing in one place is higher than at another place, there is a variation in speed between the high place and the adjacent lower place, which would cause a slipping at the point of contact, resulting in a slur and producing a wear on edge of the plate. The use of wood mounts for plates may now be dispensed with, as the Miller slug router may be used to prepare the surface of lino slugs so as to permit their use as plate mounts.

Make-Ready Incomplete.

(1774) A Michigan printer submits a circular printed in three colors on a good grade of book-paper. The printing was done principally by using a maximum of ink with the minimum of impression. The printer writes: "Will you kindly permit us to direct a letter of inquiry to you concerning some work which we are doing? We are printing in three colors on a 12 by 18 C. & P., new series, using a long fountain. Will you please criticize the presswork, distribution of ink, and inform us whether we ought to be able to print this stock without slip-sheeting. The black ink is a 25-cent book, and the other two are \$2 grades. We found it necessary to slip-sheet three times to prevent offset. Could a cheaper grade of ink be used with good results for the colors? The inside of this program contains numerous cuts. Can you tell us about the system advertised in a recent issue of The Inland Printer. giving cost, and how it is used? We would also like information in detail as to the method of make-ready on linotype slugs on platen presses. We have a job coming in this week, to be printed either on book-paper or bond-paper, and would like to get instructions how to obtain the best results. Would submit specimens of work for criticism. Linotype matter is to be supplied from newspaper linotype machines, and probably is not as good as would be supplied from machines used for jobwork only. Has THE INLAND PRINTER a department of instruction for presswork? If so, kindly give us information about it.'

Answer.—Work of that character need not be slipheeted. If you made the form ready properly and used the right kind and quantity of ink it would not offset. You should not use a cheap black on that grade of paper. Procure a good half-tone black or book-ink, make the forms ready fully and use the ink sparingly. From the appearance of the sheet we judge that you used too light an impression, and then carried too much ink in order to have the type print up. This is the probable cause of your offsetting. Another reason may be that your pressroom is too cold. Keep the place well heated and the ink will flow better, and you can use a smaller quantity to advantage. The colored inks were not too good for the job, if used judiciously. We are returning your sample, and have marked places where a few patches of tissue and French folio would cause the parts to print better. For particulars regarding the overlay process, write the advertiser for rates, giving full particulars as to the number of presses you operate. We believe that the program would have a better appearance if it were printed in two colors only—orange and black. The aspect of the front page would be improved with a two-point rule around the half-tone. In printing linotype slugs that may not have sharp faces, the tympan should be of news-print with a soft manila top sheet. Oil the top sheet to both sides, and use sufficient

paper. With suitable type-bodies and rollers, combined with proper make-ready, the inks may be used universally. The colors work very uniformly. Usually the yellow is applied first. The succeeding colors will not always take as they should, owing to the dryness of those first applied. Inkmakers have specialties for overcoming these troubles. A light-colored ink can not wholly obliterate a darker color, unless possibly several impressions are pulled. The inks may be used on any press. When electricity causes the paper to "act up," the disturbance can be minimized to some extent by heating the stock. It is not necessary to have the paper hot; warm the stock thoroughly and oil the tympan with a mixture of equal parts of machine oil and parafilin. Rub every sheet of the tympan with this mixture



MONOPOLIZING THE PRESS.

Students of the Pressroom Department of the School of Printing of Carnegie Institute of Technology.

impression to bring up the characters legibly. We do not conduct a presswork instruction department. Our aim under this head is to assist pressman and printers to overcome difficulties in their line of work. To do this we answer specific questions, and prefer to have concrete evidence of trouble by the submission of a sample, as you have done.

Sheets Adhere to the Feed-Board.

(1772) An Arkansas printer writes: "I would like to know something about process inks. I have read This LIAIND PRINTER from time to time and would like to have you enlighten me and other country printers on the use of process inks. Can process inks be used on a C. & P. Gordon press on any and all kinds of paper? Can a light-colored ink be printed over a heavy black background satisfactorily? In fact, would like to know as much as possible about these inks. We have lately had trouble in feeding bond-paper circulars printed on both sides. We find the sheets tend to stick to the feed-board. We use oil and talcum powder, but get no relief. What is a remedy?"

Answer.—Process inks are intended especially for three and four color plates. These inks are usually higher priced than the ordinary yellow, red and blue inks; this is one reason why they should not be used for the common grades of work. The process colors will work fairly well on almost all grades of stock, excepting, possibly, bond-

and very little trouble will be experienced with electricity on platen presses.

To Print Work in Two or More Colors Easily.

(1776) Virgil J. Temple, of St. Paul, Minnesota, furnishes a description of a method he uses to print in two or more colors without increasing the number of impressions. It is applicable principally on long runs. He writes: "I wish to submit a method that I have used in the printing of jobs in two and three colors. The method makes it possible to print two or three colors at one impression on any press without the use of attachments, cut rollers, divided fountain, or other changes from the regular method of printing. There is, however, a limit to the range of work that can be done in this way. The first thing necessary is that the job should be one in which, if the two colors used are highly contrastive, the color can be about equally divided, or the job must be printed in two colors that do not contrast to such an extent but that it is equally satisfactory with either color the more prominent. I am enclosing a specimen illustrating one class of work which adapts itself to this method admirably. It will be seen that the job was set up in the usual manner and divided for color the same as if it were to be printed at two separate impressions. The stock is cut double size, and the two color forms are locked up side by side, head up and

head down. The stock is run through the press in one of the colors, after which the press is washed up and the second color distributed. The stock is turned and run through again, producing the job in two colors, one-half the lot in one combination and the other half just the opposite arrangement of color. In actual work I have produced very satisfactory jobs by the same method where the color was not equally divided, for instance, an envelope enclosure printed in brown and green on light-green cover-stock, the main type-matter being run in one color and a border and decoration in the other. In the finished job, with one half in one combination and the other half in the other, either was equally satisfactory and artistic. Three colors can also be produced at one impression in much the same way, by setting a part of the job twice and letting it print in both colors, giving the third a blended color. If the run is sufficiently long and the work can be fed to close register, it would warrant setting the larger portion of the job twice, letting it run in two colors as stated above, which would give the finished job the advantage of having the greater amount of matter appear the same in either half with only the variation of color occurring in the lesser amount of type-matter. In connection with the production of colorwork I have found it very convenient when registering the second color on the sheet, when printing on a platen press, to pour over the sheet a few drops of benzin, which will make book, label or bond papers practically transparent. After taking an impression on the top sheet, the work, made transparent with the benzin, can be placed over to exact position and gages set correctly the first time. This, in my work, I have found particularly convenient when printing-in on stock labels or lithographed stock forms.

What Caused the Wear on the Plates?

(1775) A New York pressman sends a thirty-two-page pamphlet, pages 3% by 6 inches in size. Each page has a square-finished half-tone and about seven lines of description beneath, together with a running-head at top of page. The presswork shows skill in make-ready and handling of the color. A two-ply, hand-cut overlay and a sample of topsheet manila were enclosed for examination, as well as the first and last sheets of a 52,000 run. The pressman writes: " I submit two sections of a thirty-two-page form printed press, bed size 48 by 36 inches, about ten years old and in good shape. The last two times I have done this job I have had a lot of trouble with the linotype slugs wearing round so you could not read them. I was told that I was using too soft a packing and was carrying too much packing on cylinder. For make-ready I have seven sheets of manila like sample, and two sheets of the stock on which the job is being printed. I have used this same kind of packing for several years on this kind of work, and have had very little trouble on a 52,000 run. Can not let cylinder down any because there is nothing under the bearers to take out. We take The Inland Printer, so I thought I would write to you and see if you could help us out of our trouble. Do you consider sample as hard packing or not? What kind of packing would you suggest for this job? We had to change some of the linotype slugs several times. What do you think of the make-ready? We used handcut overlays like the one enclosed. Am sending you a book printed last year on the same press, with the same packing, with very little wear on a 52,000 run."

Answer.— Deeming an urgent reply necessary, we replied as follows: We consider the kind of packing to be sufficiently hard; in fact, we have seen long runs where

a print tympan was used, but it was covered by two or three sheets of well-oiled, heavy top-sheet manila, such as you used. We believe that, as your press is ten years old, probably the cylinder was not readjusted during that period. Would suggest that you use, say, six sheets of the same stock with one thin sheet of print-paper. Lower the cylinder a trifle, so that it will rest tighter on the bearers. We think it will stand it. When the run has progressed for about six or eight hours, remove the thin sheet and change the top sheet. This will relieve the type of the matrix effect, which is the cause of so much wear. In fact, the matrix effect in the top sheet is the result of the compression of the tympan, and the continued driving of the stock into the interstices so formed results in wear of type, especially the soft linotype slugs. There is another method which you might try out on long runs: Prepare your tympan and, in combination with the tympan, use a sheet of offset zinc. This sheet of zinc should be placed beneath the two top sheets and above the make-ready. The object is to give a fairly firm bearing to the impression, making the tympan firmer, yet with the two top sheets still sufficiently elastic to give a clear impression. This may seem to you a new departure from old methods, but it is not, for it is practiced by platen and also by rotary pressmen. If you desire to try it out, it may be done first on a shorter run and later on a long run to test its full value. After considering the proposition of lowering the cylinder, consult a practical press machinist and let us know the

Three weeks later the following letter was received from the pressman: "Received your letter and sent for the machinist. We found the bearers a little below type-high, so we put one manila sheet under them and lowered the cylinder a trife, so I am using two sheets less than I did before. When I put the big job on again I will drop you a line and let you know how we make out with it. Thank you for the suggestion."

WISCONSIN PRINTERS AND PUBLISHERS TO HOLD CONFERENCE.

The Second State Conference on Printing and Newspaper Publishing will be held at Madison, Wisconsin, June 1 to 3, under the auspices of the Wisconsin Federated Printing and Press Associations, in coöperation with the Department of Journalism of the University of Wisconsin. The three associations that are charter members of the federated organizations are the Wisconsin Press Association, the Wisconsin Daily League and the State Franklin Clubs. Recently the Central Wisconsin Press Association affiliated with the other organizations in the federation

Coperation among publishers of weekly papers in securing national advertising will be one of the chief topics of discussion at the conference this year. The success of the Wisconsin Daily League in handling advertising for all of its members through a central office has resulted in the development of considerable sentiment among weekly publishers for a similar plan. It is proposed to handle both the advertising for the daily papers and that for the weekly papers through one central bureau.

The survey of merchandising conditions in every city and town in the State as a basis for soliciting national advertising is now being made by R. G. Lee, field man, for the university, in cooperation with the publishers who are members of the Federated Associations.

Cost accounting for printers, and especially for publishers of weekly papers, will also be taken up fully by the conference at this meeting.



BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as chaustively as possible, the examples being criticized on fundamental principles—that sist of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Harmonizing Type and Rules.



HE only purely typographic accessories for the compositor's use are borders, ornaments and rules. They afford an inviting field in which form can be attained more readily than when the printer is limited to type alone. Of these

accessories, rules are the most necessary and useful. Their most important use, perhaps, is in the formation of border lines, by which, no matter how much or how little copy is enclosed therein, definite form is given the page. No does their usefulness in this connection end with giving form or shape to the design. They serve, in addition, the purpose of holding the several groups, or parts, of the design together in a unified whole.

But, useful as rules are, they must be intelligently used.

If not, they fail of adequately fulfilling the purpose for which they were intended and will go far toward making the design of which they are parts unattractive, and thus advertise the compositor as one without good taste.

Before going into detail as to the essentials for rule and type harmony, a few words in explanation of the several kinds of rules in use should not be amiss.

Styles of rules are designated, according to their nature, as hair-line, faced, parallel and double.

The first-named style is just what its name would imply - a rule which prints a very fine line, which fact probably suggested its name. In early days hair-line rules were frequently used as borders on title-pages and tickets, and as embellishment on runningheads in bookwork in combination with light-face type. Much of the printing in Colonial times was featured by panels made up of hair-line rules, mainly because of the fact that rules of other thicknesses were not available. Printers of to-day sometimes

9	ous of imparting to a design a feeling of antiquity, in har-
l	mony, of course, with the subject of the work. With such
ı	an object in view, and working toward that end, the lack
	of harmony between the rule and type is easily overlooked
9	because the result represents the style of a Period. But,
	if the design does not in the other details of its make-up
	approximate the Colonial style, the absence of harmony
	between the hair-line rules and the type-faces now in use
	- Caslon Old Style among them - is displeasing. Then,
	in addition, the use of antique paper in bookwork, on which
	hair-line rules print poorly, is an added reason for their
	non-use in this connection. In present-day typography
	they are used almost entirely for division lines in tabular
	work and as guide lines for writing on blanks. The growing
	use of typewriters has made

use them in combination with Caslon Old Style when desir-

use or typewriters has make them unnecessary on much of this class of work, and in other cases leaders have supplanted them. It is a much simpler operation to set leaders in a line than to line up a hair-line rule with the bottom of a line of type. If the dots or dashes of the leaders are not too far apart the leaders present a more attractive appearance than hair-line rule.

Faced rules are single rules, the lines printed by which are of distinguishable widths. The name is applied to all gradations of width, from those which approximate the hairline up to a width as great as rules are made.

Parallel rule is the designation applied to two rules of equal width cast on the same body, or when made up in a job from single-faced rule the effect is the same. While the term is generally understood to apply to two rules running parallel, three rules of equal width and spaced equidistant apart would in reality be parallel

Double rule designates that style in which a heavy rule and a hair-line rule are cast on the

	Rules
	HAIR-LINE RULE.
	FACED RULE.
-	
	PARALLEL RULE.
	<u> </u>
	Double Rule.

same body or, as in the case of the parallel rules, when contrasting heavy and light rules are made up from single rules, when the printed effect is identical.

Faced rules are in most general use and can be successfully used with the greatest number of type-styles. In combination with bold, antique and old-style type-faces, faced rules are most satisfactory as borders, cut-offs and underscoring lines. Care must be taken that they are not too light nor too heavy, but that they approximate the strength of tone of the type with which they are used. than single rules and are best used as borders. Care must be exercised in their use, for if, perchance, in the design, unified by a border of parallel rules, there are other panels inside the border the rules are quite certain to confuse the reader. Complex rule arrangements should be avoided. A common error in the use of parallel rules is to utilize them as cut-offs between lines or to underscore. For such use they attract too much attention, and when decoration attracts attention to itself it is defeating the very purpose for which it is used, that is, to make the type stand



Running-heads illustrating harmonious type and rule combinations.

When used to underscore a line of type — it is useless to underscore the largest line of type in a job as we so frequently see done - the rule should be approximately the same thickness as the heavy elements of that type. The same is true when the rule is used in forming borders if the type is of equal size or nearly so. In many cases, however, in letter-heads, cover-designs, title-pages, tickets, etc., there appears a large display line and a number of lines set in much smaller sizes of the same series or in type of a lighter face. In such cases, to match the width of the heavy elements of the display type with rule would necessitate a selection entirely too bold for the small type used. It is necessary, then, to strike an average, so to speak, between the tone of the display and that of the smaller light-face type and select rules lighter in tone than the display and heavier, of course, than the small type. In instances of this sort the compositor's eye should judge the average "color" of all the types and select his rule to match that average,

Parallel rules are governed by the same ideas, although, because of the white space between the two lines, parallel rules are not as strong in tone as a single rule of the same thickness as the two. Parallel rules are more decorative out more prominently. Single rules are by all means best for these purposes.

Double rules, because of their contrasting heavy and hair lines, are suited for use only with types in which there is a great variation in width between light and heavy elements. The modern book types, Scotch Roman and Bodoni, show to excellent advantage in combination with double rule. On the other hand, the absence of hair-line elements in old-style and antique faces makes it undesirable to use them in combination with double rules.

There are type-faces which do not work to good advantage with rules of any sort, although passable combinations with these are not impossible. We refer to those letters cut in imitation of the styles of letters used by steel-die and copper-plate printers and engravers. The fact that we most commonly see these styles in engraved work—which work is done without recourse to paneling or lines in any form—causes us to see little beauty in these letter styles unless handled after the manner of the engravers.

The illustrations accompanying this article are explanatory of the points brought out and should be given careful consideration.



BY J. L. FRAZIER

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Suggestions for the Use of Text Type.



HE great majority of readers are able to distinguish and recognize words at a glance, and are not compelled to spell the words mentally as they read. Long association with the roman style of letter, universally conceded to be the most legible, has made this possible. It is for this reason that roman lower-case is, and should be, used where there

is a large amount of copy to be set in type. On the average piece of jobwork, however, there are

comparatively few words, and for that reason added effects of interest, attractiveness and variety are given the work by the introduction of

other styles of letters. The text-letter-the true Gothic - has always been a deservedly popular letter for the work pertaining to ecclesiastical subjects, for display lines in combination with small sizes of roman canitals and commercial block-letters, and in the composition of wedding announcements and invitations.

Text is a highly decorative, artistic style of letter and is very pleasing when properly used, but it is abused to a greater extent than any other style

Because of the rather complex character of the design, it is not as legible as the roman and italic forms, and the difficulty in reading is increased as the size is decreased. Its use in the smaller sizes should therefore be avoided, especially in the six and eight point

Text capitals should never be used except in combination with the

lower-case and at the beginning of words. Many of the text capitals are so utterly different from the roman capitals, which we are more accustomed to reading, that they are in themselves all but illegible. Then, in some series of text, some of the letters are very similar to others in the same font. How many printers could distinguish every letter of every text alphabet if the letters were spread on a table out of their regular order?

Because of the decorative character of these letters they are not easily read, as stated, and for that reason an entire word - or words - should not be set in text capitals. In support of this contention we are reproducing on this

page an engraved announcement in which the important lines are in text capitals (Fig. 1). The effect produced is displeasing to the eye, to say the least, and difficulty would be experienced by any but printers in reading them. Imagine, in place of these four common words, four which are not in every-day use and many would be compelled to give up the task of reading because of their inability to decipher the letters, so difficult are they to distinguish.

When the capitals are used at the beginning of words otherwise set in lower-case, the remainder of the word being fairly legible is a key to the word and little difficulty is experienced. Therefore, apprentices, do not use text capitals - avoid their use alone as you would a plague.

Another common error in the use of text type is that of letterspacing. Because of the rich, compact and deco-

The Regents of the

AMORRICAN COLLOG

OF SHROUDIS

announce the appointment of John Babbert Bomman, A.B., OLD.

as

Director of the College

February the sirth Bundred Fifteen

Fig. 1.— The announcement above illustrates both the unattractive appearance of and difficulty experienced in reading text capitals.

rative character of the letters, they show to good advantage only when compactly spaced as to letters, words and lines. The large amount of white space between the elements of roman capitals makes it desirable to letter-space them slightly. Inversely, the small amount of white space in the text-letters—not that used in Fig. 1, but those styles in most common use by printers—makes it very eliminated and the letter handled as its style of design demands. A comparison of the two should be sufficient to convince those with the smallest amount of taste of the unattractive effect produced by text type when letter-spaced.

Follow consistently the four suggestions here given for the use of text type: (1) Do not use it where a large amount of matter is to be set. (2) Avoid it in the smaller

That Printer of Udell's

Fig. 2.—Illustrating the unattractive effect due to the letter-spacing of text type.

undesirable to letter-space them or to place more space between words than is absolutely necessary to separate the words. Because of the compact character of the letter, less space is necessary between words than between words set in the more open roman styles.

We are showing on this page (Fig. 2) a design in which the text-letters are letter-spaced and the disagreeable spotty effect of the black-letter so far apart is unpleasant to look upon. Alongside (Fig. 3), the letter-spacing is

That Printer of Udell's

Fig. 3.— The compact nature of the text-letter's design makes it essential to space it closely.

sizes, especially six and eight point. (3) Do not use capitals only in the composition of words and sentences. (4) Space it compactly as regards letters, words and lines.

By following the above suggestions a compositor is likely to use text-letters so they will show to advantage as to themselves and in the pleasing embellishment of the page. A display line of text in a design set in old-style roman furnishes the display and adds a spot of "color" to the design.

Midwinter Exhibition

YOUNGSTOWN LOANS JOHN F. FOLINSBEE HARRY LEITH-ROSS

The Mahoning Institute of Art Youngstown, Ohio



The compositor of this design failed to gain sufficient strength for his main display and that line crowds the border at the sides too closely in comparison to the large amount of white space in the design. Such great variations in top and side marginal space should be avoided.

A rearrangement of the design shown alongside, in which sufficient prominence is given the title, and marginal space is made more nearly uniform. See review of Charles W. Loughead, Youngstown, Ohio, who set the design, on page 73 of Specimen Review Department.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the earlier package. Specimens should be mailed flat; not rolled.

M. B. Loomis, Cedar Rapids, Iowa.—The "Gifts Electrical" folder is a beautiful piece of work, the colors of ink harmonizing with the stock in a most pleasing manner.

LASALLE PRINTING COMPANY, Miami, Florida.

— The blotter is altogether too decorative, and the type-matter, printed in the weakest color of the job, stands little chance of being read.

CHARLES S. NEWMAN, Rochester, New York.

— The Right Angle is creditably composed and
well printed. The rules above and below the
date-line on the first page, however, are too
heavy—they do not harmonize with the type.

STUTES PRINTING CONCERN,

Spokane, Washington.— We are again charmed with specimens of your excellent letterpress work. You are consistent in the production of good printing.

THE JOHNSTON HARVESTER
YOUR CAILOGUE IS well executed
in every detail, and we can find
no fault with it. We admire
especially the title-page, upon
which it would be difficult to improve.

LEVIL SMITH, Bonner Springs,
Kansas, -- The Holmquist letterhead is effective and consistent
with the style most pleasing to
theatrical performers. If the
egg and dart border used to form
the upper panel had been used
also for the side panel, a great
improvement would have resulted.
DORKTY PRINTEX. FI fuld av,

Ohio.—There is nothing new to say about your fine printing, unless it be that its "punch" is becoming more vigeroras. You express excellent taste in the selection of colors and, while you disregard the laws of conventionality in your designs—featuring free, unusual treatments —you appear to know just how far to go.

THE OBSENVEN PRESS, Fillmore, New York,—"TO Buyors of Frinting" is an attractive folder and, we believe, effective in an advertising way as well. The blotter on red stock should have been printed with black ink, for difficulty is experienced in reading the words as printed in red, and the effect produced is also displeasing.

THE REMINGTON PRESS, Cape Town, South Africa.—The holiday-greeting folder issued by you is quite pleasing, due mainly to the color selection—brown and buff on white mello-coated card stock. Rules do not join perfectly, but this fault would not be noticeable to the average recipient who, of course, is not so critical as we are.

THERE are few house-organs being printed today which are as good as, and none better that
Graphica, by The Herald Press, Montreal, Quebee. The inserts in the March number
strong cover-design for a catalogue of motor
trucks and a four-color example of offset printing, are representative of the best work being
done to-day in the graphic-arts field.

THE CADMUS PRISS. LOS Angeles, California.—The February issue of your house-organ, The —The February issue of your house-organ, The Cadmus Cadence, is an especially interesting number and is admirably peritted, as, in fact, is all the work. Your service department appears keenly alive to its responsibility, for a buyer of printing who wants quality and would not be influenced by contents and appearance of your little paper is assuredly a poor Judge of good printing. We would appreciate receiving it regularly.

The H. E. FRICKE COMPANY, Philadelphia,

Pennsylvania.— "Cutting Down Selling Ex-

pense "is satisfactorily printed, the cover being especially pleasing. Because of the small size of type used for the side-headings, they are not as compienous as they should be for most satisfactory results. Had you used cover-steek of another color, so you could have used vermition for the second color on the inside the color of the second color on the hade been made more effective by being critical in that colors.

PROBABLY the most pretentious, attractive 1916 calendar received by THE INLAND PRINTER came from The Paper House of New England, Springfield, Massachusetts, and, strangs as it may seem, its production was sim-Outside the distinctive illustration of the firm's home, type and utilities only were used in its design. The Caslon Old Style harmonizes pleasingly with the illustration, as can be seen upon reference to the reproduction on this page. When printed upon antique deckle-edge stock, as it was, personal taste only would cause the selection of any other treatment as better. It is a good representation of the possibilities of type when intelligently used. The leaves in the original are 24 by 36 inches, perforated at the top for removal Each month's calendar was printed on stock which did not appear elsewhere in the calendar. and in this way some of the leading lines handled by the firm are shown to excellent advantage.

C. Frank Mann, Louisville, Kentucky.—The blotter printed in blue and blue tint on blue stock is very attractive. The arrows were used to excellent advantage in the formation of the border, directing the reader's



Handsome calendar printed from typefounders' material which harmonizes with the illustration — very pleasing in the original.

uttention to the trade-mark of the firm at the bottom of the design. The embossed business card is also satisfactory, but much crowded from top to bottom in comparison to the large amount of white space at the sides.

THE FRANKLIN PRESS, Grand Haven, Michigan .-The book of poems, printed and bound by you, is in every way an admirable piece of work. The type used, Bookman Old Style, is a very legible face and shows to excellent advantage on the antique laid stock. Our only suggestion for its improvement would be to place the half-tone of the author slightly higher on the page, for in the exact center it appears low.

THE CAXTON COMPANY, Cleveland, Ohio .- Your March calendar is, in our estimation, because of its novelty, coupled with your usual originality and excellent artwork, the best we have ever seen. The idea of printing an illustration in glossy black over a dull-black background produces an effect entirely new to us. Your work surely has "the punch." and your creative department is all that the name implies. THE LIBBIE PRINTING COM-

PANY, Boston, Massachusetts The illustration on your 1916 calendar is strong and effective, but the large border used handicaps it materially. If no border had been used except a rule panel around the illustration at the top. and the leaves attached be low, a great improvement would have been made. Your calendar reminds us of a painting surrounded by such an elaborate frame that those who saw it exclaimed, "Oh, what a lovely frame," dis-

regarding the picture which the frame was intended only to embellish.

THE FUHR PRINTING WORKS, Williamsburg, Ohio .- The blotter, entitled " Preparedness," is simply and effectively arranged, but could be improved by the use of a plain rule border printed in one color. The italic line, quoting Webster's definition of the word of the hour, would have been more effective if set in a size smaller so that it would not occupy a full line. Being set full measure, the large display line above counteracts its effect somewhat, and effectiveness would be gained if there were a variation in length between the two

VAN D. HARVEY, Millerton, New York. Your blotter would have been improved if the main display line had been in black instead of gold. Lines of type printed in gold are not readable except when held at certain angles, and for that reason gold can be successfully used only for rules, ornaments and borders. The ink used in printing your letter-head - a typewriter purple is not adaptable to typework, for, being thin, it spreads poorly, which gives a bad effect in typework, although approximating the appearance of typewritten letters.



Striking calendar issued by William Edwin Rudge, New York city,

Blocks Cut from Linoleum Utilized in Printing Above Calendar in Eight Colors.

HE half-tone illustration shown above, attractive as it appears, is in reality as under the control of the cont

"Linoleum": "Some time ago we told the well-known artist, Mr. P. D. Cook, to design for us a poster, and to go as far as he liked—and he did. The next step was to have the engraver photo-graph it on zinc. This was to obtain a key plate, from which we pulled eight impressions on lino-

leum (the ordinary kitchen kind). Then, we had one of our engravers, Mr. Hodgett, cut out, by hand, the eight color-plates."

M M SHELLMOUSE Liberty Indiana - Of the two letter-head arrangements, we very much prefer the one in which the monogram is placed below the type-group, for in that position the contour of the design is much more pleasing. The other specimens are of an exceptionally good quality. In passing, however, we note one or two instances where improvement could be made. Why underscore the word "Concert" on the cover of the Madrigal Club program? You did not do so on the titlepage. There is entirely too much space between words of the sub-headings in the catalogue for Rude Manure Spreaders. This is otherwise a very commendable piece of work, as are, for that mat-

ter, all the advertising items. WILLIAM KNUTZEN, Chicago, Illinois .- You should practice restraint in the use of decorative units. It is seldom that three styles of border can be combined with satisfaction. Certainly the three you have used around John Kjellander's card, which are so variant in design, do not form a pleasing, harmonious combination. The periods and colons utilized in vain effort to square up the second line do not add to the appearance of the design, but serve as distracting ele ments which are displeasing to the eye. The folders for the Amalgamated Roofing Company are very satisfactory.

CHARLES FRANKLIN HOR-TON, Greenwich, Connecticut. - You do remarkably good work in most respects, it does not seem possible that the same man who composed the attractive Conyer's Farm folder set the folder for Faultless Flush Valves. In the latter

there is no harmony of shape or design between the three display types used, and to use extended type for the first letters of words set otherwise in an extra-condensed style produces a discordant effect. The poster stamps indicate that you possess considerable talent in drawing and handlettering.

THE ADVOCATE PRINTING COMPANY, Newark. Ohio. The cover on your house-organ for February would be greatly improved if the red used in printing the cherries were brightened by the addition of some yellow. Of course the red used represents the na tural cherry quite faithfully, but it is too strong for the green. If, in attaining the natural appearance of an object, it is necessary to use colors which are out of balance. something of natural appearance must be sacrificed. Larger, bolder type should have been used for the name of the paper. There is not sufficient contrast in size between the headings and the text-matter on the inside

SOUTHEY'S short poem, "It Was a Famous Victory," was never better printed nor more handsomely bound than when done in brochure form by The Heintzemann Press and Brad Ste phens & Co. for distribution to friends of both companies as a Christmas remembrance. The inside pages were printed on white deckle-edge Japan stock, the end-leaves were of green cover-stock, and the book bound in boards covered with the green coverstock and stamped in gold. If all appreciated the remembrance as did we, there are warm spots in a goodly number of hearts for those two well-known concerns.

LESTER J. SHOLTY, Chicago, Illinois .- Your typography is excellent, but presswork is not what it should be. On the title-page of the program for Decker's School of Music the brown used is very unsatisfactory. It is not only too dark, but the disc of the press does not appear to have been well cleaned following the running of the first color - blue-violet - and the two colors were mixed, producing a "muddy," nnattractive shade. Yelloworange, slightly subdued by the addition of a very little black, would have afforded better contrast. Use single rules rather than parallel rules as cut-offs between groups of type.

GOVERNMENT PRINTING DE-PARTMENT, Tasmania.— The process prints illustrating seenes in Tasmania are well printed. On the cover-page, the oval cutout should have been made smaller

so that the seal above and the type below would not have crowded the edges of the stock so closely, for in view of the fact that side margins are ample, the small top and bottom margins cause the design to appear out of proportion to the shape of the page.

The Jusice Printer, printed by and for the boys of the night printing classes in the Dayton, Ohio, public schools, is the most attractively printed paper emanating from a like source we have ever seen. Composition is very creditable throughout, but presswork would have been better had the impression been more pression, and to make the letters print sharply and clearly without punching through the stock, the "packing," should be hard.

The contents are interesting and informative.

Franklin C. Hollister, Chicago, Illinois.—Your business card is dignified, effective and attractive in appearance. It is herewith reproduced.

J. W. Boortt, St. Louis, Missouri.—The menu-rad used on Iron Mountain trains is one of the handsomest we have seen, the artwork by Occar Burning-hans being cleve in every particular. The American Colortype Company, Chicago, deserves commendation for the admirable manner in which, both in plates and in printing, they presented the work of the artist. For the benefit of our readers, we will say that the painting reproduced may the the printing reproduced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing proproduced may be a support to the printing produced may be a support to the printing produced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing the produced may be a support to the printing the pr



Simple, dignified and pleasing letter-head printed and used in correspondence by The Morland Press, Limited, London, England.

on the front page is entitled "DeSoto Discovering Hot Springs," whereas the one on the back page represents a street scene of Hot Springs in its present-day glory.

William C. Markham Baldwin Kansas—

The heavy sk-point rules used as border around the pages of the program for "The First Christmas in Palmyra," and printed in bright red, are too prominent and attreet too much attention to themselves, making the act of reading difficult because of the irritating effects produced. The three main display lines on the title-page should have been centered, as are all the lines below them, so that the design would be symmetrically balanced. When the lines of a heading are set to the left side, the large amount of white space at the right, due to the fact that some of the lines are usually very short, overbalances the page as a whole.

U. S. SAMPLE COMPANY, Chicago, Illinois.-The house organ, Concrete Roads, issued by you for the Universal Portland Cement Company, is admirably executed. If the matter had been hand-set slight letter-spacing would have made possible a reduction in space between we in some places where it is too great for pleasing results; but of course this would have consumed considerable extra time and added materially to the cost of production. Very frequently the change of a word in a line will make pos sible a reduction in space between words at slight expense. We do not particularly admire the body-type used, and are sure that, considering the black runningeads and the half-tones used, Bookman Old Style would have proved a much better selection.

WE continue to receive specimens of high-grade printing from the Advertising Agency of the Woodward & Tiernan Printing Company, St. Louis, Missourl. Our latest contribution from this company is a de luxe brochure, entitled "Advertising—Its Appeal to Women." At the top of the cover—which is of gray hand-made stock—a decorative panel is blind-embossed, and inside

this panel a miniature reproduction of a painting, printed in four colors, is tipped. The titular matter is blind-embossed at the bottom of the page. The inside pages are printed in brown and black on white deckle-edge antique stock

F. D. PHINNEY. Rangoon, Burma.— The dinner invitation for the Rangoon Trades Association, blind-embossed and printed on heavy, white hand-made stock, is excellent in every way. While we admire the format of the program and menu booklet for the same dinner, we see no merit in the diagonal arrangement of the three main display lines on the cover and would prefer the three lines rearranged into two and centred, the word "Rangoon".

words "Trade Association" the other. By pulling the lines of the menu-page toward the center on both ends, more marginal space would be gained at the sides to balance more nearly with the large amount at top and bottom. Few things appear worse in printing than eramped side margins, and especially if top and bottom margins are

THE BROWN PRINTING COM-PANY, Montgomery, Alabama.— The February issue of Brown's Impressions, your house-organ, is interesting and well designed, but the color manipulation is not good. The blue titu used for printing the illustrations on the outside margins and for other decorative items is too



FRANKLIN C. HOLLISTER CONSULTING PRINTER THE FAITHORN COMPANY 500 SHERMAN ST-CHICAGO

TELEPHONE HARRISON 6231

A hand-lettered business card which illustrates an effective use of a monogram as ornamentation. weak for printing lines of type, as you will agree upon reference to the firm-name on the two-page spread in the center of the book. This line should have been printed in black. While the light blue is quite pleasing on the first cover-page, owing to the nature of the a resetting appears in which the faults are largely corrected.

In a handsomely printed folder, printed on orange hand-made stock, announcement is made of a new firm of printers in Cleveland, Ohio, The Doyle & Waltz Printing Company, and, sign on the cover-page is below the center of the page, whereas, because of an optical illusion which causes type-groups placed in the center perpendicularly to appear low, such should be placed above center to counteract the effect of that illusion. Because of the spreading



Dated at 118 Cast Street : Talladega, Alabama

An interesting letter-head arrangement by Lennis Brannon, Talladera, Alabama,

design, it is too weak for the type on the other three cover-pages, and you will note that the strong red used for printing initials, border and ornaments stands out much too prominently in comparison. Type should never be printed in a weaker color than is used for printing decorative units used in combination.

CHARLES F. SKELLY, Altoona, Pennsylvania. Your composition is admirably neat and effective. Lines are crowded too closely on some of the designs, notably on the cover and title-page of the Blair Lodge anniversary program. On this cover, in addition, the design should be raised about eighteen points, for, as printed, it is too near the center of the page. On the menu-page for the Jefferson Alumni Association, the type crowds the border at top and bottom too closely, considering the large amount of white space at the sides. White space between type and the border which surrounds it should be approximately uniform on all four sides with, preferably, a little more at the bottom. The light olive ink used in printing the words "Quality Printing" does not harmonize with the yellow-orange. These words should have been printed in the dark olive.

Altoona Tribune, Altoona, Pennsylvania,-On the menu and program used at the celebration of the sixticth anniversary of the founding of your paper, material improvement could b made. On the cover-page, the design - a halftone illustration of your house tipped inside a border printed in gold - is placed in the exact center from top to bottom. Such designs or illustrations should be placed above the center in order to overcome the optical illusion which causes them to appear low if placed in the exact center. The wave rules - used as cut-offs - in themselves unattractive, contrast disagreeably with the straight rules used for border around the pages. A large amount of matter should be set in roman lower-case be cause of a difficulty in reading italic, and roman harmonizes better with the rectangular form of the pages. Entirely too many type-faces were used in the work.

The Lawrence County Herald, Louisa, Ken-- Some of your letter-head designs are crowded too near the top edge of the sheet and appear overbalanced. In printing with two colors you print too large a portion of the form in the warm color. Red, yellow and orange should be sparingly used, for when excessively used the designs present a glaring effect which is not pleasing. In the eight-page color insert of this issue we are reproducing your cover for the book of minutes, which was handled in such manner that the display features could not be given their relative prominence. In it, also, distinct items are carried over several lines, which arrangement is not conducive to the most effective display. Alongside your own design

basing our judgment on the quality of this announcement and Mr. Doyle's past success in the field of typographic design, that city, already rich in high-claus printing concerns, is due for one more. It is an interesting fact that superior printing establishments congregate in cities, probably because in the bestinning rate in cities, probably because in the bestinning There are several large cities in the courty from which we have never received, nor seen, printing of a quality which a number do in others—notably Cleveland and San Francisco. There is no better typographic work being done in the world to-day than that which comes from these cities.

G. H. Brown, Syndia, Texas.—The menu is neither well designed nor well printed. The de-

Elizabeth ESibson



Attractive book-plate design by Frank H. Riley, Chicago, Illinois.

out of the lines over the title-pase, the border is evowed at two and bettune of the large amount of white space at the sides, the distribution of white space is not sufficiently uniform to be pleasing. Do not resort to the makeshift of using periods, colons, etc., in lensthening short lines to what you consider proper necessary lensth. Better by far a short line where a full line appears necessary than to lengthen it with utilities which by no means approximate the appearance of the type. Presidently of the properties of the space of the space

DUNCAN T. McHutchinson, Chicago, Illinois. It is true the title-page of the folder, "Looking in on the Moody Bible Institute," as printed, is separated into too many groups, but in spite of this fault it possesses considerable merit. The design on which you "pinned your faith," however, is not as good a page. The trouble with the latter design is that it is overburdened with rules which demand so much of the reader's attention that the type does not stand out as it should. It is a mistake to separate lines constituting a title, or which depend upon each other for sequence, by rules in an effort to attain an ecclesiastical style. You improved its appearance, however, in drawing the lines in red. As a design we prefer your own No. 2. set in Cheltenham, for it is both neat and simple, but on it the title is too weak in comparison to the border and the size of type in which the subordinate matter is set. This probably caused its downfall. On the folder, "Let Us Get Together." the border dominates the design to such an extent it is difficult for one to keep his eyes on the words. The red is too dark, and we would suggest vermilion or red with an orange hue for general work. Your crowning fault is overelaborateness, but that is in some ways a good omen, for it usually indicates ambition and interest in one's work. When such men learn the value of simplicity they usually come to the front with rapid strides.

SEARS PRINTING COMPANY, San Marcus, Texas .- The cover-design for The Laurel is reproduced in the color insert of this issue, and alongside a rearrangement in which the faults of your design are corrected. The blotters are quite satisfactory, except that on one you have enclosed the name of the firm in a panel. This in itself would not be so bad if the marginal spaces between the line and the panel were equal on all four sides. When one line is enclosed in a panel the space between type and rule is usually very small and for that reason it should be absolutely equal on all four sides. While in this case there is a decided need for a full line, we doubt whether an improvement is made by constructing a panel to gain the offset of a full line. When a single line occupies a page it should invariably be placed above the center, for in the center it appears low and, in addition, there is the lack of good proportion in the division of the page into two equal parts by a line so placed. The initial is neath the headings are too prominent as printed in black, when one considers that the border is printed in a rather weak orange. The headings being short, the full length cut-offs should be eliminated in favor of dashes not longer than four ems. The napkin used represents a clever

Reid & Son is also very good, and of strong design, but shows the need of a border. When a cover-design is made up of a number of lines and several groups, a border is necessary to unify the design. Borders that are too deed rative and which are used needlessly to fill



Berlin, N. H.

Interesting treatment of letter-head by Axel Edw. Sahlin, The Roycroft Shop, East Aurora, New York.

too small on the first page of text in the Shaver booklet. An initial which is smaller than the depth of two lines of the body type should never be used, and three-line initials are preferable. The same fault is noted in the paneled headings in The Laurel as on the blotter. Presswork is poor, due to the use of an inferior grade of ink and to improper make-ready.

CHARLES W. LOUGHEAD, Youngstown, Ohio. We agree with you that the cover-design for the local union's banquet is too warm in tone as printed, too large a portion being printed in the bright red. On the other hand, no improvement is noted in your proof in three colors — red, green and black. It is true that the tone is not so glaring, but the breaking up of the design for three colors is such that it produces an effect of complexity. Our preference of the three is the one in which you have printed the border and ornaments in gold and the lettering in black. We are surprised that neither you nor the printers saw in this design because of its bold character, one made for a full-tone and tint treatment. By printing the lettering in full tone of blue, and the border and ornament in a tint of blue on blue stock, or if the same plan was followed with brown as the color, the appearance would have been greatly improved. Bright red should be confined to a very small proportionate area in a design, whereas in using a tint of a cold color or brown there is hardly a limit upward to the extent it can be used. A tint, however, should not be used when the area to be printed therein is small, as, for example, when an ornament of small size only is to be printed in the second color. You made a decided improvement over the original in your rearrangement of the Midwinter Exhibition cover. In the original the compositor made a serious mistake in setting both main display words in one line, which not only compelled the use of type so small as to be entirely too weak, but which, because of its great length, crowds the border at sides so closely as to be displeasing when the large amount of white space above and below is considered. We are reproducing the original and your resetting alongside, because the contrast affords an excellent example of the desirability of uniform distribution of marginal white space, and also to show the necessity for strong treatment of cover-designs when printed on dark colors of rough stock, as these were in the originale

ELIZABETH O'BRIEN, Wayne, Nebraska.- The program, menu and napkin for the meeting of the Northeast Nebraska Editorial Association are very satisfactory. On the inside pages of the program the full-length cut-off rules beidea. In the Wayne Herald, issue of January 27, a group of half-tone illustrations of speak ers at the meeting appeared, and for napkins this group with the adjoining columns of reading-matter, cut away at the outside to produce the effect of the same clipped from the paper, was printed in red ink on white tissue-paper. Of the five covers for live-stock sale catalogues designed by you, we consider the one for Harry Tidrick as the best. The one for James D.

February 1916

TYPE arranged on the page, and printed, so that it easily and without strain, carries the meaning to the mind of the reader, is not usual. Notice the lot of printed things that come to you. Do you want your printed matter arranged in good taste? We can help you.

The Marchbanks Press DESIGNERS - ENGRAVERS - PRINTERS Telephone STHANGART 1107 114 East 13th Street New York

****************** FEBRUARY 1916

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29				

Calendar by The Marchbanks Press, New York city. Original in brown and black.

white space mar the appearance of the other cover-designs. A simple rule border, with type and whatever cuts are essential, represents the best possible arrangement for such work.

THE MARCHBANKS PRESS, New York city.-We have frequently commented upon the distinctive character of your excellent printing. characterized as it is by simplicity of arrangement, intelligent use of color, and the selection in most cases of antique and hand-made stock. For these reasons reproductions printed on enameled stock can scarcely do justice to the original work, although the excellent typography can be shown. Your February blotter is reproduced.

VERNE E. WHEELER, Franklinville, New York. - When a display heading is incomplete in itself, or in those cases where a few words of a sentence are displayed and the remainder set in small type below, the display line should not be so far removed from the matter which follows as when it is a complete statement in itself. This constitutes the most serious fault in your blotter and an interruption in reading is caused thereby. The reader is certain to pause after reading, "It makes you feel fine," the words displayed, whereas the remainder of the sentence, " to see the quality of work turned out by the busy King Quality Press," is essential to complete sense. The red ink appears to have been reduced too much; it should also have been of an orange hue. The rules which surround the type-lines on the envelope cornercard, printed on blue stock, are too weak, and the lines crowd the border at the ends too closely, especially in view of the fact that at top and bottom of the lines there is considerable white space. When a line is enclosed in a panel, the space between type and rule should be the same at the ends as at top and bottom On the letter-head, printed in blue and yellow, the ornament does not harmonize with the space it occupies. While a round ornament in a design, the type-lines of which are squared and enclosed in a rectangular border, does not appear inharmonious if the ornament is very small in proportion to the rectangular space it occupies, it does appear so when the ornament is proportionately large, as in this case. On the letter-head for the Morgan Opera House the design would be improved in shape if the two groups set in italic were brought in close to the ornament and up near the main display line. The design as it stands is wider at the bottom than at the top, and such shapes should be avoided. The poster stamps are very good but condensed type should be closely spaced. The letter-heads on which you have used a twopoint rule for border would be improved if a

one-point rule were used, or if a light-brown ink had been used as second color. The border is rather too strong as printed in red. These headings represent a style easy to compose and which is much more attractive than the elaborate style featured by rules and other ornamentation.

ONE of the most unusual and attractive menus we have received is that which was used at the Sixteenth Annual Dinner and Dance of the New York Master Printers' Association, given recently at the Hotel Breslin, New York city. The cover - a reproduction of which appears on this page was printed on wall paper. that particular kind of wall paper which has the appearance of burlap. The paper being light brown, a panel was printed in brown at the top, as shown in the reproduction, which smashed the rough surface so that the titular matter could be printed in black thereon. The inside pages were printed in brown ink on a cover-stock which bears a close resemblance to the heavy wrapping-paper one sees so frequently. The booklet is a distinct relief from the humdrum and has a charm which could hardly be surpassed by the use of the most expensive stocks. The specimen department of the American Type Founders Company produced the job. On a slip attached to the inside back cover the following pertinent

paragraphs are printed: "It was a difficult ethical problem. To have a dinner was right enough for man must set. But a dinner



Cover of menu printed on wall paper, which approximates appearance of burlap, by the American Type Founders Company for annual barries of New York Master Printers' Assocition, New York city.

HANS FIATO STUDIO



Strong treatment of letter-head in the modern art style so popular at this time.

means menus, and menus are printed on paper. Would it be ethical in these days of paper famine, when priess are soaring into blue skies, to rush into such headlone certavagance? Some one suggested that dollar bilis be used, but dollar bilis are unsightly and insanitary. After many equally impossible suggestions, the problem was happily solved when a certain man heroically volunteered to donate the mural decorations from his home. The job was performed with infinite care and sreat success, with the result that the New York Master Printers' Association is able to dine with real mons and without upsetting the

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.

— Your delightfully neat typographic work continues to interest us and no fault can be found with any particular of its design. An admirable announcement is herewith shown.

industrial. However, the control of the control of

P. H. CROSSLEY, Chicago, Illinois .- Your letter-head, printed in green and blue, is not attractive. In the first place, green and blue do not harmonize, and, in addition, the lines are set in such large sizes of type that all dignity is lost. Do not use a bold, rugged letter without hair-line elements in combination with Litho Roman, in which the light elements are of the hair-line variety. On the hotel-card the lines are crowded too closely and too large a proportion of the design is in the warm color. By printing all the type in blue and simply the ornaments and border in orange, a decided improvement would have resulted.

M. M. WASHINGTON, Denmark, South Carolina. Faults which would be easily corrected mar the appearance of the designs sent us. The heavy rule, printed in black, forming the inside panel of the "Souvenir" cover-design, is too strong in tone for the type or the gray border which forms the outside panel. By eliminating this heavy rule - as you can see for yourself, by scratching it out on a copy a decided improvement would result. Inasmuch as the matter below is set in light-face type, the catch-line should have been set in that face also and not in the hold letter in which the main display line above is set. The rules on the Denmark Grocery Company's letter-head

or decoration and should be eliminated. On its owners are no purpose of paneling or seven purpose of paneling in Sunday Evening Service program the long, narrow contamental device, made up of branch rule and border units, does not harmonize with the space it occupies. While it crowds the paneling of t



Announcement by Ellsworth Geist, Pittsburgh, Pennsylvania.

school should have a new seal made, for the one used by you is apparently so badly worn that good work can not be done with it, the words being illegible.

THOMAS M. DUDDY, Philadelphia, Pennsylvania.—The majority of your specimens are very good and you exercise good judgment in

H. H. SANDERSON, Lancaster, New Hampshire.—You place too much reliance in rule and ornaments and use these auxiliaries to such an extent that the type is subordinated. Ornamentation should be used with restraint and only to the extent that it beautifies the design or, by symbolism, adds to its advertising effectiveby symbolism, adds to its advertising effective altogether too large sizes of type. The little aphorism by Emerson should not have been given such prominence, occupying with its initial and border almost two-thirds of the advertement. Had it been set in small type, eightpoint, for example, in a narrow paragraph at the ton so that the real advertising matter, "A



JOPA DE ALMEJAS APIO AL NATURAL

LANGOSTA A LA CATALANA JALEA DE FRESAS

> PATATAS MAJADAS NAROS

ESPARRAGOS EN ENSALADA ENCURTIDOS DE VINAGRE

TERNERA A LA HAMBURGUESA SAUERKRAUT

VINO MOSCATEL

CERVEZA PABST

TARTA DE CEREZA FRUTA∫

CAFE



Consomme de Pollo

Trucha á la Parisiense

Patatas Hervidas

Filete de Ternera

Rábanos - Aceitunas

Pavo Asado á la Merode

Ensalada de Huevos

Frutas v Postres

Café Negro

经免疫免疫免疫免疫

Interesting menu forms reproduced from L'Arte Tipographico by National Type & Paper Company,
Havana, Cuba.

confining yourself to simple arrangements. On the William Memor bill-head, however, there is a feeling of conyestion, the to the fact that you have set times of minor importance in too large sizes of type. This not only crowded the desirn, making reading a little difficult, but, owing to the large sizes in which the unimportant lines were set, the important features, through lack of contrast, do not stand out with the prominence they should. On the J. Wood & Brothers Company bill-head, the lines where the firm-name are crowded too closely.

ness. A simple design with a single spot of decoration is the best combination for plessing typographic designs. On the annual report cover-design you have used an extended typeface, whereas the page is narrow in shape, and an inharmonious effect is produced which is rather displessing. Then, too, the border is so strong and, being of a "spotty" character, it demands so much of the reader's attention that

it is difficult to keep the eyes on the type.

VOGEL & STELLMACHER, Dallas, Texas.— Your
advertisement in Movieland is not well composed, nor is it good advertising. In the first
place, it is crowded to the point of congestion
because items of minor importance are set in

50 per cent increase in our business for 1915 over that of 1914, in spite of the depression, proves that we give both better service and satisfaction," could have been given prominence. In this advertisement you have used four distinct type-faces and they do not harmonize. You should avoid italies in combination with the block letter, generally known as Copperplate Gothic, and the most serious violation of harmony possible is to have a fine of extended follow a line of condensed. We would regest follow a line of condensed. We would regest the condense of the condense of the property of the condense of the condense of the space and the disadvantages of intricate, covorded arrangements featured by releaved.

BY A.ROMNEY G





was born and brought up in the old faith—thefaith that built cathedrals at Amiens, Notre Dame and Rheims—Durham, Ely, Winchester, Lincoln, Westminster and Canterbury. I was therefore outside controversy as to the castward posilook back lovingly to the quiet Sundays and least days when High Mass was celebrated in the Church attached to my old School of Mount St. Mary's. tion, the use of incense, altar lights, dalmatics, and the many questions of ritual that so disturbed the Anglican peace of the period of my youth, and still find echoes here and there.

SPECIMEN PAGE

implications which, if not offensive, are at legdepressing. The grapes, we may suspect, are so knowing that modern civilized man is less capa

Art Driging.

or less productive of ar than his backness for fathers of lamocrasy age or country, and assuming that he should be superior or their groceaque relig-tions, these theorist apparently wish more or less consciously to imply that he should be superior to

HE difficulty with your distinguish scholar is that, as in gratitude bound, is less inclined than the artist to say he

may say without offence and with a very goo of reason that are is rooted in religion. But orber peoplewho say, alsowith goodn only art, borthat all subsequent religo in a kind of religion which, with wh

ching of an appealsh is on much kinder to the one than the other; so the among pull the factor, which go to produce a period of flour thing an the inner-ably pictors upon most of the other betyond the pointle correst of man. He may say, for in-tence, and we he great anthority and good person lie reasons, and we great anthority and good person lie has said, that a period of vigorious are is always in.

Circulars from The Moriand Press, Limited, London, England, in which the lettering harmoniess with the linestrations in an exceptionally pleating manner. The original designs were well printed on bolf antique shock, the effect produced being especially attractive. The position of initial letter in design at left is not pleasing.



What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

When the Printer Starts to Produce Some Advertising for Himself.



ERTAINLY one of the first things the printer who is planning service work for customers should do is to get out something advertising his own business. Perhaps he has always felt, while in the regular printing business, that he had a lamentable lack of talking-points. If that

has been the case, he surely can console himself now he is on the road to real service, for the points of differentiation are many.

A New York printer, addressing the writer recently on other matters, interpolated a little "slam" when he said, "We're going to get out some advertising for ourselves

pretty soon. Will we have 'A Corner of Our Composing-Room' or 'Portion of Our Bindery'? Well. I guess not - not after the fierce things you have been writing about that form of advertising."

It surely is advisable to avoid that method. But we are confident you will have seen the foolishness of such a course, were it only that

so many others have done it in precisely that way for so many years. Possibly the best way we can get our point across is to instance what others are doing and to give some excerpts from their more successful sales literature. Acting on this assumption, we start with a circular produced by Wardwell, Printer, who sent the piece to a carefully prepared list of prospects. The title is "A Tale of Two Merchants (a True Story): Two Ways of Figuring Advertising Results.'

Here is most of the story: Two merchants, one a furniture dealer, the other a dry-goods merchant, decided to start advertising. With the assistance of a competent printer they plotted their campaigns. In each case only a moderate expenditure was involved. At the end of the first six months the printer went to the furniture dealer to figure results. He received a frosty reception.

"You may cancel my contract," said the furniture man. "I spent \$400 in printing and postage with you during the past six months and my net profits on sales traceable to my advertising amounted to but \$325. In other words, I threw away \$75, enough to buy me a couple of suits of clothes."

A little farther up the street the printer entered the office of the dry-goods merchant. The merchant was all

smiles. Evidently everything was going fine with him. "I've just been footing my returns on the advertising gotten out by you for the past six months," he announced, and I find your ideas are pulling fine results. I spent \$400 in advertising and the net profit on the sales made amounted to \$310. That means a normal loss of \$90. As it brought me over 700 new customers whom I shall follow up, I figure that I'm pretty well ahead of the game. Certainly the profit on the repeat orders I receive from these customers will, in the course of a year, show me a handsome return on the six months' expenditure. Furthermore, these customers, all of whom receive good value for their money, will bring still more customers. If next spring the results equal the past six months, I shall

promptly increase my ap-

propriation."

This merchant, you see, understands what is meant by cumulative force of advertising. Backed by dependable merchandise, intelligent direct advertising is the business-building force of wonderful power. If you manufacture or carry articles of merit, advertise, and your business will grow.

REPARE a live mailing-list and keep it alive by using it every now and then. With properly prepared advertising matter it will pay big dividends. \$......

It grows not so much by the immediate response to any particular piece of advertising matter as through the new customers gained, who return for future purchases and who bring their friends with them.

Furthermore, continuous advertising reminds your old customers of your existence. When they're in the market they return to you because of some of your publicity which caught their eyes.

A piece of advertising can be compared to a stone flung into a quiet pool. After the first splash the ripples extend in a constantly widening radius until the influence is felt unto the utmost shores.

Prepare a live mailing-list and keep it alive by using it every now and then. With properly prepared advertising matter it will pay big dividends.

In this story of Wardwell's there's nothing about his plant or his capacity to handle jobs "from a poster to a calling-card"; nor does one infer that he "would be pleased to give every order his personal supervision, although with his corps of skilled workmen it hardly is necessary." No. He shows the narrow-minded view of what fortunately are the minority of advertisers - the people who, to use a good old simile, can't see farther than their noses. Then he effectively contrasts with these that

TERY few advertising managers

V are thoroughly acquainted

with the graphic arts. The vast

majority have an uncertain, su-

perficial knowledge. Help them.

growing class of keen business men who recognize the wonderful power in cumulative advertising, whatever the medium, be it newspaper, trade journal, street cars, posters, or direct mail.

At first we were a little inclined to be critical over the negative side of the picture being presented before the

reader was well into the story, but reflection showed us that this probably strengthened the force of the argument.

Notice how ingeniously two things are worked in right at the commencement of the talk: The assistance of the competent printer and the moderate expenditure involved in the

conducting of the campaign. Both are cleverly introduced.

Now, it's like throwing cold water, we realize, but when we looked to find where the Wardwell concern is located, all we found was "Wardwell, Printer." No street, city or State given.

Oh, surely, we might have looked through the wastebasket for the envelope in which the circular came. Or we could have consulted a list of printers. But can you imagine one of Mr. Wardwell's prospects doing either?

An Engraver Sets an Example Well Worth Following.

The Pocket Book is a miniature house-organ published every month by the Art Engraving & Electrotyping Company, of Cleveland, Ohio. It is only 3 by 41/2 inches in size, but there is a lot of valuable information in it. Better

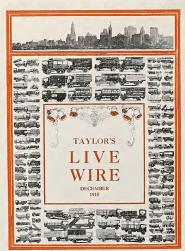
still, it tells its story in very interesting manner.

As one looks over the logical field for the printer and the engraver. what does he find? A few - very few - advertising managers and purchasing agents who are thoroughly acquainted with the graphic arts. The vast majority have

an uncertain, superficial knowledge. Their previous training has been very small.

Won't they pick up a photograph and ask you what it will cost to make an electro of such-and-such a size? Isn't it hard to show very many of them that if they have a photograph 8 by 10 inches, the cut will be 5 inches high if reduced to 4 inches wide? "Why can't you," they will ask, "make this into a 4 by 3 inch cut? That's all the room I have to spare on this page.'

Or you will be met with this: "Oh, your price is for



Cover-design in which photographs of goods advertised are incorporated.

Actual Photographs of the Goods Incorporated in the Cover-Design.

Photographs of one hundred and fifty Garford motor trucks out of the twelve hundred in use in Greater New York have been used on the coverdesign of Taylor's Live Wire, the house-organ of the eastern distributors of the truck. Tied up with a sky-line picture of New York city, they get across the idea, "Garford Motor Trucks the Foundation of New York's Commercial Sunremacy " The design might have been improved if it had

been handled a little more freely. It is a 91/4 by 121/4 inch book, containing thirty-

two pages inside its attractive cover, every page of which has been used to advantage.

If you will read the main headings in the book you will see how faithfully the idea of specific instance has been worked out: "Efficient Truck Application Nets Cranford Company 32-5 Per Cent Saving"; "Semi-Trailers Get Grocer New Trade in Bigger Territory - Cut Loading Time from 2 Hours to 5 Minutes - Tractors Pay Where Long Hauls Ousted Horses and Idle Time Made Trucks a Failure"; "Speeding Up the Loading of Motor Trucks"; "Advice to Truck Owners."

The paper breathes the spirit of its vigorous editor, Putnam Drew, publicity director of the R. E. Taylor Corporation. He deserves commendation. Showing that he is getting it, at least indirectly, we mention the fact that a second edition of this particular issue had to be printed, so insistent was the demand for more.

Knowledge of human nature is evidenced by a list of names of salesmen and dealers on the editorial page. They appear under the heading, "The Live Wires.'

EMEMBER that an engraver

I can do many things with his

camera in the way of enlarging

and reducing a standard element

of design. Consult your engraver.

the plates only. I thought the drawings were included." (This when the color-plates figured up one-fourth of the drawings.)

Here, then, is a field that logically needs educating along certain lines. Chances are the very men to whom we have referred are first-class copy men and men who know human

nature to the tune of thousands of dollars a year gain for their respective houses.

Such men are grateful for help. You, Mr. Printer and Mr. Engraver, can give them this help and reap profit from their gratitude. Which brings us back to The Pocket Book.

This is from the Jan-

uary issue: "Suppose you have a photograph of a girl in a check suit. You want a half-tone made from it. To you it is just a plain, ordinary piece of business, like thousands of others in which plates have been made from photographs. But you forget the checks on the suit.

" Not much to forget, that's sure; but when the average engraver puts his screen between the print and the negative, those checks begin to loom up like an ocean wave in front of a canoe. They start trouble; they mess up his

plate and streak it in many directions with a peculiar moiré pattern that he doesn't know how to avoid.

"He turns his print this way and that, and, as it goes around, the streaks change position but don't vanish. If ever he needed the professional touch, he needs it now, when he is trying to make a plate of a girl in a check suit, or of

a chair with thin but dis-

tinct stripes on the upholstery, or of any other object that has a pattern that can get itself mixed up with the direction of the lines on the half-tone screen. All these are jobs for the expert, as you will find out if you don't employ one."

Then follow talks on alterations of plates,

color problems, relations of plates to paper, winding up with the following excellent close:

"Consult Your Engraver. Take your engraver into your confidence on engraving matters. Many a time he can help you and save you money. This is especially true on advertising plates where one drawing may be used in many different ways. Remember that an engraver can do many things with his camera in the way of enlarging and reducing a standard element of design. Consult your



The folder as it reaches the recipient.

Ingenious Use of the Double-Picture Idea.

Two views of a folder produced for R. A. Cepek & Co., of Chicago, are shown on this page. The first shows the circular as the prospect receives it; the second, after he has turned down one flap. It is a good method of getting attention.

H. A. Mueller, publicity man, of the same city, is responsible for the piece, which is one of a series. After naming the nine big inducements to purchase land in this attractive location, the center spread appears, with a slogan, "Join the Throng That Comes Along to Stony Island Gardens." Closely associated with this are pictures of various amusement resorts and parks. The idea here is evidently to show that you can enjoy privileges of the non-congested area and yet remain in the city limits.

"Come Along and See for Yourself." "Take This Car Direct to the Grounds - Fare 5c. from All Parts of the City." These are two of the additional headlines designed to appeal to people whose pocketbooks never have bulged so as to inconvenience them.

We don't recall ever seeing better examples of duotone work than the illustrations of houses and trees which adorn this folder. Actuality has been achieved --- a person in the market for a home site can't possibly fail to be influenced by the appeal.

A very rich effect has been obtained by working a medium green and a red-orange on a green-tinted, dullfinish enamel. Try this color combination on the next piece of work you get where you feel it will fit.

Anything in the way of railroad and steamship folders, florists' circulars, etc., responds to this treatment.



A Clean Piece of Property

With no lot further than two city blocks from the Cottage Grove-

Top portion of folder after first flap has been turned down.

TE guarantee that if this

engraver before you finish a series of drawings in which one element is repeated."

These two instances will provide a wealth of ammunition for the analytical. Put yourself in the place of young Jones, who has just been brought off the road to occupy the combined positions of sales and advertising manager:

or consider yourself as Smith, who is secretary of a machinery house and takes care of its advertising on the side, "because we've grown so rapidly we've simply got to get out something to extend our sphere. And I'm the only man available." Or transform yourself for an hour or so into Brown, the young college graduate, smart as a whip but almost

wholly ignorant of printing detail, paper, inks or engravings. Brown is going to be somebody later — and he won't forget his good friend, the printer, who helped him so when he was raw.

These three men are typical. They and their fellows will well repay study. The field they occupy is a splendid one for the service printer who cares enough about his business and its possibilities of expansion to spend the necessary time and effort to dig below the surface. "Just how will I sell Jones?" you might ask yourself. But a better question to put would be, "Just how can I best help Jones — really serve him?" Be of real assistance, and it's a poor specimen of humanity that won't respond.

Brown will need an individual manner of treatment, of

of course, as Jones will require his; but there's one thing sure: Help them, and each will respond accordingly. Combine the study of your prospect's business with that of his personality. Apply to each that vigor and energy that you have previously put on the printing and engraving end to such good effect. Use the knowledge of years along

VV sort of study is given, the next piece of advertising you issue will not only tell something, but will sell something.

mechanical and art lines to further those aspirations of advertising success with which you now are fully imbued. Bearing in mind these things, give full consideration to your printed appeal and its possibilities. Make the mes-

sage one that clearly shows the sender has dug below the surface for the nuggets that old Mother Earth conceals. We guarantee that if this sort of study is given, the

next piece of advertising you issue will not only tell something, but will sell something.

An Unusual Subject, Well Treated.

Charles F. Skelly, of Altoona, Pennsylvania, sends in a booklet which, at first glance, merely is an ordinary piece of printing. But as soon as its title is disclosed you can see what Mr. Skelly was "up against." "The Funeral Home Beautiful" exploits the service given by N. A. Stevens, of Altoona, and one of its objectives is the getting of funeral directors outside of that city to recommend Mr. Stevens to persons wishing to send bodies to Altoona for interment.

Of course there is the purely local appeal, also. And to these, as well as to those far distant, the title of Mr. Stevens' place undoubtedly has a consolatory sound.

Now to the copy: Mr. Skelly has handled an admittedly difficult subject in masterly manner. He seldom has slipped. But, feeling he will be better pleased if we draw his attention to the places where he has, we will suggest that the wording on page 5 might have been improved.

"There is no gloom, no cold business surroundings." So far—good. "But floods of light and warmth and harmony in all the fittings of the establishment, that gives the impression of cheer and well-being." Personally, we prefer, under such sad circumstances, to avoid floods of light. And impressions of cheer and well-being would grate upon our sensitiveness.

And, again, on page 13, referring to private rooms for the use of the family during the trying hours before interment. With full recognition of the solemnity of the subject and our only desire to be constructively critical, we feel it would have been better to modify the following sentence: "The suite consists of a slumber-room, for the repose of the remains; and a sitting-room to which is added a modern toilet. These suites assure patrons of every comfort and all the privacy that is experienced in the home, and without extra charge."

Expressing our regret at not being able to give greater space to a review of the little house-organ reproduced on

this page, we will confine ourselves to the statement that it is a well-planned and neatly printed publication, and is edited by Dorr Kimball, known to many readers of THE INLAND PRINTER as former proprietor of The Kimball Press, of Evanston, Illinois. Mr. Kimball now is associated with the Pernau Company, in the West.



Attractive cover of house-organ edited by Dorr Kimball.

RESET TYPOGRAPHIC DESIGNS



MINUTES

Fthe FORTY-EIGHTH
KENTUCKY ANNU.

AL CONFERENCE of the METHODIST PROTES.
TANT CHURCH HELD AT LESLIE CHAPEL, DEN.
TON, KY., SEPT. 1, 2, 3, 4, 1915



MINUTE

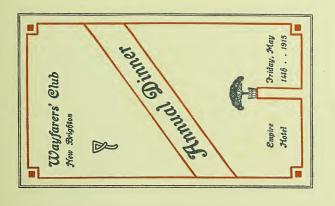
Forty-Eighth Kentucky Annual Conference

Methodist Protestant Church



Held at Leslie Chapel Denton, Kentucky Sept. 1, 2, 3 & 4 1915





GUILDFORD EDUCA-



WORK DONE BY STUDENTS AT THE GUILDFORD TECHNICAL IN-STITUTE 1914-15

GUILDFORD EDUCATION COMMITTEE

Arts and Crafts Work

done by the students at the GUILDFORD TECHNICAL INSTITUTE



1914-1915

The English Club The High School of Commerce

Presents

"The Kinals"

A Comody by Atchurd Meinsley, Sheridan Pluyed for the First Cime at Covert Cieden, Amdon Innary 17, 1775



Mustral Program by The High Behanl of Commerce Orchestra Girls' Pigh Auditorium, Rebrunry 16, 1915

The ENGLISH CLUB

The HIGH SCHOOL of COMMERCE

"The Ribals"

Presents

A Comedy by
RICHARD BRINKLEY SHERIDAN
Played for the first time at
Covent Garden
London
January 17,1775



Girls' High Auditorium February 16, 1915 Musical Program by The HIGH SCHOOL OF COMMERCE ORCHESTRA

LAUREL THE

OF THE
SAN MARCOS BAPTIST
ACADEMY
AND
CONSERVATORY

FINE ARTS



THE STUDENTS SAN MARCOS, TEXAS PUBLISHED BY

aurel The

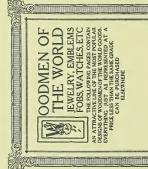
of the

San Marcos
Baptist Academy
and Conservatory
of Fine Arts



Published by the Students San Marcos, Texas CENTRAL DRUG STORE SANDUSKY'S PINEST DRUG STO





1912-1913

WESTERN NOVELTY COMPANY OMAHA, NEBRASKA U. S.A.

WOODMEN OF THE WORLD

Jewelry, Emblems, Fobs Watches, Etc.

than the same grade can be purchased elsewhere. The following pages conthe most popular designs of Woodmen of the World goods. Everything just as represented at a price less tain an attractive line of



WESTERN NOVELTY COMPANY OMAHA, NEBRASKA



BY BERNARD DANIELS.

One Reason Why Profits Are Small.

Printers generally are complaining that their profits are small in comparison with those made by the proprietors of other manufacturing businesses, and apparently with good reason if we compare the net cost of manufacture in other lines with the gross selling prices and make the same comparison regarding the printer's product.

Many well-known products sell at from four to six times the cost of manufacture, and even allowing for extravagant advertising and distribution, there seems to be a large margin for profit, while the printer who gets one and a half times his factory cost for his product is exceptional.

Of course printers do but little advertising, while other manufacturers spend as high as twenty per cent of the selling price for this purpose, and a few even more. The printer does not usually pay as much for his selling expense as other lines, hence the other lines attract and secure the better salesmen. And, lastly, the printer does not pay as much for the delivery or distribution of his product, because it is very largely for local consumption.

Then why is it he makes such small profit? The answer is easy. He adds only a small margin for profit to his cost,

and usually does not even know that cost.

Repeatedly the printers' organizations have gathered statistics showing that it costs from \$1.30 to \$1.45 per hour to produce, sell and deliver hand composition, and \$1.60 to \$1.70 to produce linetype composition, yet we daily find printers making estimates based upon a selling price of from \$1 to \$1.50 for hand composition, and skimping the number of hours allowed for the work at that, and others selling linotype composition at prices that equal only \$1.40 an hour for the machine even with a swift news operator.

Composition forms a large part of many jobs, especially catalogues, frequently amounting to from one-third to one-half of the total selling price of the product, and composition is sold by most printers with utter disregard of cost of production, even where there are coöperative organizations of printers preaching cost and endeavoring to educate printers in correct estimating. Very few printers charge as much as \$1.50 per hour for hand composition, and still fewer \$2.25 per hour for involvpe work; consequently composition is generally sold at a figure within five per cent of its actual cost, and sometimes below cost.

In other lines of manufacture the factory cost is first ascertained, then the selling and handling cost, then the amount of advertising that will be needed. To the total of these a liberal profit is added, and on this is based a selling price providing for all necessary extras and discounts. One manufacturer of theatrical goods says that the custom in his line is to get the total cost of material and labor in the factory, add the cost of factory management, then a fixed perentage for selling and delivery cost (usually about twenty per cent), and double this total cost to get catalogue prices; from which is allowed fif-

teen per cent, and in extreme cases twenty per cent, discount. Ye printers, consider this, 200 per cent of total cost less 20 per cent leaves 60 per cent profit on cost, or 37½ per cent on selling price.

A printer figuring a \$900 catalogue job under usual conditions would find about \$300 worth of composition which cost him \$275; \$345 worth of paper and binding which cost him \$300, and \$250 worth of presswork and ink which cost him \$200; and his balance sheet would be something like this:

Sellin Price		Profit.	Per Cent on Cost.	Per Cent on Selling.
Composition\$300.	00 \$275.00	\$ 25.00	9.1	8.34
Paper and binding 345.	00 300.00	45.00	15.00	13.06
Presswork and ink 250.	00 200.00	50.00	25.00	20.00
\$895.	00 \$775.00	\$120.00	15.6+	13.4+

The figures given for composition, paper and binding are high rather than low, as estimates are usually made by most printers. In fact, we know of numerous instances where composition is being figured at \$1.25 per hour, and illinotype at \$1.40 per hour, and in some cases even lower, which means an actual loss of from ten to fifteen per cent on the composition. And in most cases printers add ten per cent to paper in quantities of \$300 worth, and fifteen per cent to binding.

It is because of such facts as these that printers are in a position to complain of low profits. And, gentlemen, the remedy is in your own hands. You can not make an immediate change to the sixty per cent of the theatrical costumer or the two hundred and fifty per cent of the type-writer manufacturer, but you can at once refuse to make losses and demand a reasonable profit on the whole job by figuring the entire job at average cost and adding a profit to the total.

Perhaps you may not need the tremendous profits mentioned above, but unless you add the profit you do need into your estimate and your charge, you will not find it in your ledger or your bank on settlement day.

The Ink Question.

The printer is constantly called upon to watch changing conditions in regard to the materials he uses, as well as to the method of using them, if he expects to keep his costs down to the average or below that point. Of the greatest importance at this time is the growing searcity of coloring material for the manufacture of ink and the consequent unsettled condition of the market for that necessary ingredient of all good printing.

While the inkmakers have handled the position with considerable skill, and have been more than just to the printers, there has been a constantly increasing advance in the printers of the brighter colors, and this advance must be taken into account in making prices on repeat orders and in estimating on new work, unless you are to find your profits suffering because of the bigger ink bill. At this time it is hardly safe to figure on any job requiring a moderate quantity of colored ink without first consulting the inkmaker and getting his price for that particular grade and color, and also a promise as to how long that price will stand for that particular lot.

We know of one case where a printer took an order at the same price as before and found that the sixty pounds of special red ink cost just \$40 more than on the previous order, and at that the inkmaker said that he was giving a special and very close price on account of the conditions as stated to him by the printer.

Stop, look and ask before making estimates on ink.

The Percentage of Real Profit.

It seems to be hard for the average printer of nonmathematical turn of mind to grasp the relation of profit to cost and selling price expressed in terms of percentage. The fact that the addition of a certain percentage to the cost does provide for the same percentage of profit on the sale seems to puzzle quite a number of the proprietors who have come up from the ranks, and especially the newer ones. We therefore feel that the printing of the correspondence with one of our readers may be of benefit to many.

The letter below gives a showing of the condition of mind which annoyed our correspondent:

Some days ago I had a friendly argument with Mr. S., a prominent usiness man of this city, in regard to cost-finding, selling price and profit. I have always tried to sell printing on the basis of a twenty-five per cent profit, using the following plan in making my estimates. This estimate includes all overhead expenses:

Cost price	36.50
Profit	9.121/2
_	
Selling price\$	45.62 1/2

According to this estimate, which includes all overhead, I have always believed I would make a twenty-five per cent profit.

According to Mr. S., in order to arrive at a positive twenty-five per nep roft Ir must divide the cost price by 3; which he claims has been proved by the foremest mathematicians. If I were to divide the cost price by 3, I would be under the impression that I was making a thirty-three and one-third per cent profit. Now, I man at a loss to find out where the difference comes in. I would be thankful for a little light on the subject, and I believe many other printers would also

This letter shows that our correspondent is misled by the same error that has caused the ruin of many business men who supposed that they were working on a narrow but safe profit. An extract from our reply will perhaps make it plainer:

"There are two ways of counting profit: profit on the cost and profit on the selling price, but the best method and the most commonly used is a net amount of profit made on the sale, that is to say, a percentage of the selling price which is real profit. In the statement that you made in your letter you have added twenty-five per cent to the cost price, which is one-fourth of the cost price, and if you add one-fourth to four-fourths you have five-fourths and the one-fourth added then becomes one-fifth of the five-fourths, which is the selling price; or, to put this in a small number of dollars and cents, lay down on the table four quarters, representing your cost price. Then lay down another quarter representing your profit. You have now \$1.25 on the table and twenty per cent of this is 25 cents. Remove the 25 cents as your profit on the sale of \$1.25 worth of goods and see what you have left. If you were to remove twenty-five per cent, or 31% cents, you would have less than your original cost left.

"This becomes a serious matter where you are granting commissions and discounts. Suppose you pay your salesman ten per cent commission. From your point of view you would think you had fifteen per cent profit left, but as an actual fact you would only have ten per cent left for yourself. In other words, you have split the profits with the salesman. Now, if you should happen to take off two per cent discount for cash you would take off 2½ cents, which would be twenty per cent of your profit. To put this in tabular form:

Original cost	\$1.00
25 per cent profit on cost	25
Selling price	\$1.25
Salesman's commission	121/
Amount received if no discount is allowed	\$1.121/
Allow 2 per cent discount on \$1.25	02%
Net amount received	
Deduct cost	1.00
Net profit	\$0.10

which is one-eleventh of the selling price or a trifle over nine per cent on selling price, or ten per cent on cost.

"Your friend is correct in stating that in order to get

"Your friend is correct in stating that in order to get twenty-five per cent you must add one-third.

"If you wish to figure this out, add ten per cent to it, then take off ten per cent of the total and see what you have left. Do the same with your example. Put down your \$36.50 and add twenty-five per cent to it, making \$45.62½, then deduct twenty-five per cent which you think you have for the profit—\$11.40¾— and you will find you have only \$34.11¾ for your cost. This probably will be the most convincing demonstration."

It is possible to count profit on cost and know where you stand in some businesses, but hardly practicable in the printing business except by using a more elaborate and complicated cost system than is otherwise necessary.

But the method generally conceded as correct, and certainly the simplest way, is to calculate the profit on the selling price; that is to say, the percentage of the selling price which is real profit.

Wages and Cost.

Printers generally, and especially those located in the country and the smaller towns, have an erroneous idea of the effect of variations of wages on the total cost of their work or the productive hour-cost of a department. This is illustrated by a letter from a recent correspondent to whom we had furnished an estimate figured at the average cost as in these columns. He says:

"Naturally your price is high because we have much lower wages. I find that the figures published in the printers' magazines are not of any use to the country printer because they are figured at city rates, where wages are two, three and four times what they are in the country.

He then goes on to state that he pays his foreman \$15, his general hand \$13, and his pressman \$14, or about two-thirds to three-fourths as much as in the big cities and four-fifths as much as in the smaller cities.

The average rates on which all our estimates are based are those found by averaging a large number of cost records in many places, and they are correct for most localities except the very large cities where other things besides wages are high.

Let us consider just what effect an increase of, say, \$2 a week will have on the hour-cost.

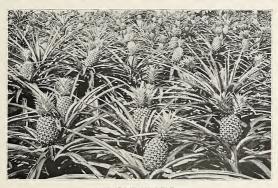
Careful study of the records shows that out of every 100 hours of labor purchased in a print-shop, only about 65 are sold to the customer and become productive hours. That is to say, if we pay a compositor \$16 a week of 48 hours, or 33½ cents an hour, the real cost of his productive time is 51.3 cents an hour, and each addition or reduction of \$2

a week makes a difference of 6.4 cents an hour, or each \$1 an increase or reduction of 3.2 cents per productive hour.

Now this is really the only difference in cost between the city and the country, for all of the material in the plant and all of the material used in the jobs costs the country office more because it is a smaller buyer and must pay freight or other transportation, while the city plant is right next door to the source of supply.

Interest, depreciation, insurance and taxes are about the same in all localities, while rents may vary some, but not to the extent the country printer imagines — that is, if he has decent quarters. Of course, if he is located in some barn or deserted building, or up in a back loft, he is

Davis' "How to Find Costs in Printing," he will soon see that the actual wage differences cut a great deal less figure than he imagines. He should also correspond with the secretaries of a few printers' organizations and he will find that from the highest regular wage in the largest city to the lowest standard wage in a country shop there is not over forty per cent difference, not taking into account boy and girl plain-matter compositors who are employed in some country news offices and who are merely badly instructed apprentices to a trade that has vanished—plain hand composition. There may be occasions when a printer can not get the full twenty per cent profit that is always figured in an INLAND PRINTER estimate, but he must get



A FIELD OF PINEAPPLES IN HAWAII.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, Hawaii

in the same class with the same kind of garret printer in the city.

Therefore the only chance for further variation is in the proportion of productive hours, and there the big city shop has the small country shop beaten a mile, as better system, more efficient management and higher grade of workmen mean greater product in fewer hours.

This is no slight on the country, because most of these really efficient foremen and A-1 compositors graduate from the country shop—the only place where they make all-around printers. But the average city workman does only one kind of work and acquires a speed not known or needed in the country, and as the country compositor or press hand acquires skill the higher city wages attract him and he goes there, leaving the moderate-speed me in the country.

The average cost for composition in the smaller places is acording 13.20 per productive hour, while that of the cities, according to the latest records, is about \$1.45, a difference of 25 cents per productive hour, which will account for a difference in wages of \$6 to \$9 a week. This is just about what it actually is.

But the city office, with its selected men, will produce the work in from ten to fifteen per cent less time, thus cutting the differential considerably.

If our correspondent will install the Standard cost system and study some good book on cost-finding like Porte's "Practical Cost System for a Small Printing Office," or

something more than our cost figures to make a real profit. That is why our estimates are made at cost and the profit added for his convenience in adjusting amount of real profit.

Too many printers are still working on the exploded idea that doubling the wages will give you the cost of composition. The actual facts are that the cost is about double the wage cost of the productive hour, or something over three times the bare wage cost. In the case of a man running a machine this does not hold, and there is no percentage that will.

Get rid of the idea that you can do things for less money. Put in a cost system and sell according to its showing, constantly trying to stop the leaks it will show you and you will soon be making a little money out of the business.

Posters from the Newspaper.

The printer running a jobbing plant in connection with a country daily or weekly is often confronted with a kick from the advertiser who has ordered a thousand or so of posters from the same type that was used in his full-page of oduble-page advertisement. That is unless he has billed it so low as to be a positive loss in order to retain the advertiser's good will for the journal. In the latter case the job office should receive full credit for the value of the job, and the paper should be charged with the difference between what the customer pays and the right price.

A correspondent asks for the cost of setting the poster complete as a job, and also for lifting the matter from the paper and printing a thousand copies of a single page and a double page, and below we give the figures for a new job

from properly laid out copy;	W 11
Single	Double
Page.	Page.
Composition, hand, 15 hours, at \$1.20\$18.00	833.60
Lock-up for press, 1 hour	1.80
Make-ready, 1½ hours, at \$1.25	2.50
Running 1,000, 1 hour	1.25
Ink	.75
Stock, news, 1 2-20, at \$1.25	
10 per cent for handling	
1.38	2.64
Cutting, packing and delivery	1.25
Total cost	\$43.79
Add for profit, 25 per cent	10.95
\$31.07	854.74
Sell for:	
One thousand	\$55.00
Additional thousands 3.75	5.50

If the pages were lifted after the edition was printed, almost all of the composition would be saved, as the justification would be done and the form would probably require only the removal of the page heading and a slight change of copy or correction, amounting to about \$3 selling price.

The single page from the paper would be worth \$15 for the first 1,000 copies, and \$3.75 for each additional 1,000. The double page would be worth \$24 for the first 1,000, and \$5.50 for each additional 1,000.

The pages on which these figures were made were composed of a number of panels with rules around each, forming a complete border to each panel, and set largely in eight and ten point type with moderate-sized display. The estimate for composition was proved out by actual setting of a similar page in a well-equipped shop, so that these figures may be accepted as being absolutely correct. In a page, or pages, divided into squares with column-rules and crossrules, the time would be about two hours less on the single page, and proportionately lower on the double.

Job Press versus Cylinder.

Many printers, especially the proprietors of the smaller plants, have an idea that there is a great saving in doubling up a form and running it on a cylinder press. This is true of long runs where the saving of impressions is large enough to more than pay for the electrotyping, the extra make-ready and the increased cost of running the larger machine, but it is seldom true on small or medium-sized runs or small editions of booklets.

A California printer sends a request for an estimate, asking the question: "Could I have made more money, or given the customer a lower price, if I had had a cylinder press on which to run the job?"

First, let us correct his idea of making more money or giving the customer a lower price, as they are diametrically opposed. As the method of basing prices advocated by THE INLAND PRINTER is the addition of a percentage to the total cost for profit, the lower the cost the smaller the amount of the profit in dollars and cents. Again, the lower the price to the customer the less margin between the actual cost and the selling price for profit. The proper way is not to consider the customer at all in the matter, but to ascertain the total cost and add to that the amount of profit that will satisfy you in this particular case, which may be more or less according to conditions of the market and the state of mind of the person making the price.

Now, let us consider the matter of relative cost of the two methods of producing the work. The job consists of an illustrated folder of four pages, each 4 by 9 inches in size, printed in black ink on Came coated paper. Three of the pages contain half-tone cuts furnished by the customer. The editions figured on were 1,000,5,000 and 10,000 copies.

Here is how it figures out on the job press:

Stock: 1,000	5,000	10,000
100 sheets Cameo, 25 by 38, 90-pound \$ 2.16		
450 sheets Cameo, 25 by 38, 90-pound	\$ 9.72	
875 sheets Cameo, 25 by 38, 90-pound		\$18.96
Handling stock, 10 per cent	.97	1.89
Cutting stock before printing	.75	1.25
Composition:		
Linotype, 1 hour 1,70	1.70	1.70
Hand and make-up, 1 hour 1.20	1.20	1.20
Lock-up:		
1 form, 4 pages, ½ hour	.60	.60
Make-ready:		
1 form, 8 by 18, 1½ hours	1.50	1.50
Press Run:		
1,000 impressions and wait for drying be-		
fore backing, 2¼ hours 2.25		
5,000 impressions, 6½ hours	6.50	
10,000 impressions, 13 hours		13.00
Ink:		
Black, at 50 cents	1.00	2.00
Cutting in two after printing	.35	.60
Folding 1 fold, at 40 cents	2.00	4.00
Pack and deliver.:	1.00	1.50
Total cost\$11.18	\$27.29	848.14
Add 25 per cent for profit 2.79	6.82	12.03
Salling price 912 07	994 11	220 12

A glance at the above will show that it would be unprofitable to attempt to do the work on a pony cylinder for the 1,000 edition, and the following figures give the results for the two larger quantities:

the two larger quantities:	10,000
Stock, including handling and cutting, as above811.34	\$22.04
Composition, including make-up	2.96
Lock-up for foundry, 2 forms, 2 pages	.60
Lock-up for press, 1 form, 12 pages, 1% hours, at	
\$1.20	1.56
Make-ready:	
1 form, 12 pages, 18 by 24, 5 hours, including over-	
lays, at \$1.25 6.25	6.25
Ink 1,00	2.00
Press Run:	
1,700 impressions, 1% hours, at \$1.25 2.19	
Waiting to dry before backing 1.25	
3,350 impressions, 31/3 hours	4.17
Waiting to dry	1.00
Cutting after printing and folding 2.35	4.60
Pack and deliver 1.00	1.50
Electrotypes, 6 at 75 cents	4.20
m . 1	
Total cost	\$50.76
Add 25 per cent for profit	12.69
Selling price	\$63.45
m	

This job represents a popular size of folder for official envelopes, and one that does not cut to advantage for doubling up, as it cuts three one way of the sheet. We have figured the running of this three up, so that you can see just how it affects the price. There is no stock size of paper that would have cut two up without making so much waste that it would have cost more than the saving in electros. The running would have been practically the same either two up or three up, as the extra run would have given the first sheets time to dry for backing without so much waiting.

It will be noticed that there is very little difference in the cost between the two ways of running the job, and this is the fact in many cases, so that the printer without a cylinder can feel that he is not running up his costs unduly, and that he is saving a lot of non-productive time that the usual one-cylinder shop has to carry.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.

NO. IV .- NEWSPAPER-PRESS DEVELOPMENT.

BY JOHN S. RITENOUR



HE simple wooden hand-screw press used by Gutenberg with which to draw impressions from his movable types underwent no alteration of any moment until the improvement made nearly two hundred years later, about 1620, by W. J. Blaew of Amsterdam. The mechanical principle and method of power application of the Gutenberg press may be

application of the Gutenberg press may be seen in the orchards of many farms in this country in the still widely used old-fashioned cider press. The Blaew press was, says Robert Hoe, substantially what Benjamin Franklim worked on as a journeyman printer while in London in 1725; and the printing of a single sheet involved eleven manual processes.

In 1798 the first iron-frame hand press of the Gutenberg style was made in England by Charles Stanhope (the Earl of Stanhope), with the result of much improvement in the quality of printing, because of the greater strength and solidity of iron over wood.

Stanhope, who was the author of many varied inventions and improvements, was an eccentric and ingenious nobleman, born in Kent in 1753. His wife was Hester Pitt, daughter of Wm. Pitt, "the great earl of Chatham." Of such a democratic nature was Stanhope's mind that wanted all of his children to learn trades, so that in the went of family or personal misfortune they would be able to take care of themselves, rather than rely upon the favors of political, social and personal patronage at the command of Pitt. But this idea proved so obnoxious that it caused a household row, culminating in strained relations between the earl and his aristocratic wife.

Further press improvements after Stanhope's followed in the United States in 1816, 1822, 1837 and 1828, the head press having been finally and completely developed in the latter year by Peter Smith, Samuel Rust and Robert Hoo. The Hoc company has built and sold more than 6,000 L is still a valuable and serviceable adjunct in thousands of offices. There is no wear out to it.

Gutenberg's press, in one shape or another, worked by hand, did all the world's printing for three hundred and sixty-four years, or until Frederick Koenig, of Saxony, built the first flat-bed cylinder press, and in 1814 erected two of them, with double cylinders, in the office of the London Times. Each cylinder printed one side of the sheet only, at the rate of 800 an hour. The aid of a cylinder was quite well known in printing from copper plates in the fifteenth century, long prior to the invention of Koenig, which raises the question whether the Saxon was after all a real inventor or only an adapter. Napier improved this press in England in 1828-36.

First Cylinder in America.

Napier was followed by Robert Hoe, of New York city, in 1832, who made it still better and who constructed the first cylinder press in this country. This flat-bed model was in use until 1846, when Hoe produced an altogether new style of press carrying type-forms on revolving cylinders, and requiring from four to ten hand feeders to attend them, according to size of the press.

The first machine of this kind, a four-cylinder, was erected in 1846 in the office of the *Philadelphia Ledger*. Its maximum capacity was 2,000 sheets per feeder hourly,

printed on one side. This style of press gave great impetus to newspaper circulations in the large cities. Elsewhere it was not available because of its high price. It lasted for twenty years, when its displacement by the so-called rotary press began — printing from curved stereotype plates and using a roll or web of paper instead of separate sheets.

This rotary press was invented in 1865 by William Bullock, a native of New York State, and its vital principle is embodied in every press of the kind in use in the world to-day; but the wonderful machine of 1915, printing, cut-



William Bullock.

ting, pasting, folding and delivering 400,000 or more eightpage papers per hour, is quite a different thing from the little Bullock press of fifty years ago.

The increasing use of wood-pulp in the making of white paper, and the resultant lowering in price of printed sheets, had a great effect in successfully stimulating press builders toward continuous improvement for the enlargement of output; so that now the meeting of demand for more copies of a newspaper is merely the easy mechanical matter of providing more printing capacity.

The first Bullock press printed but four pages, and did not fold the sheets. These were carried by tapes to the delivery board at the bottom of the press at the rate of 8,000 to 9,000 copies per hour, and piled flat one on top of the other to the thickness of an inch or more. Then they were taken away by hand and folded by hand. Newsboys had to fold their own sheets. When the pressroom conveniences for this purpose were inadequate, many of the "newsies," desirous of effecting sales as quickly as possible, carried their sheets out into the streets, where the folding was done in doorways, on doorsteps, in office hall-

^{*} Copyright, 1916, by John S. Ritenour.

ways, and in dry weather on the big flagstones of the sidewalks.

The Hoe six, eight and ten feeder presses of the Philadelphia Ledger and other offices, printing from type forms on revolving cylinders, could turn out from 12,000 to 20,000 papers an hour, according to size of press. This was the utmost limit of their productive capacity. The Hoe company built 175 of them. They were in use in large cities as late as 1875-85, and it is not improbable that some of them may be still doing good work somewhere, for the usefulness of a newspaper press is almost indestructible when it is properly cared for.

La Patric of Paris bought in 1848 one of the Hoe four-cylinders; John Walters of the London Times bought two ten-cylinders in 1856, and Edward Lloyd, also of London, bought a six-cylinder the same year. The Hoe company has a factory in London and it sells many presses in

Modern press displacements are due to the invention of better and faster models, giving quicker and larger service, and not usually to any deficiency in quality of service by the discarded forms. There are now numerous rebuilt cylinder and rotary presses in the secondhand shops of the country—discards of the larger cities—that are still just as capable of satisfactory service, within the limits of their capacity, as when they first came from the hands of the builders.

Ten Cylinders and Multiple Cylinders.

The Hoe ten-cylinder was 37 feet long, 18 feet high. 21 feet wide, and weighed net about 50,000 pounds. The price of this press, which was a four-page machine, was \$42,500. The price of the two-page or folio machine was \$42,250. The last press of this style used in the city of Pittsburgh was in starting the Penny Press (now The Press), in 1884, and it was bought in Chicago from a secondhand dealer named Hart for \$5,000. By way of comparing the Hoe double octuple press of 1915 with the Hoe multiple cylinder of 1846 it might be stated that the productive capacity of the former is per hour:

300,000 papers of 4, 6 or 8 pages.

150,000 of 10, 12, 14 or 16 pages. 112,500 of 18 or 20 pages.

75,000 of 22, 24, 26, 28, 30 or 32 pages.

All delivered, folded, cut, pasted if desired, and counted in piles.

The dimensions of this great compact machine, which consists of 65,000 separate pieces, is as follows:

Length, 48 feet. Width, 8 feet. Height, 19½ feet. l Weight, 350,000 pounds.

It carries 128 curved stereotype plates and is fed from eight rolls of paper. The price is \$75,000 or more, depending on whether provision is required for printing in colors, number of deliveries, manner of fold, etc.

A Hoe price list for 1871, the oldest record on the subject now in the Hoe offices, gives the price of a seven-column Washington hand press at \$335, and of a single-feeder, three-revolution, flat-bed, seven-column newspaper press at \$3,500, without folder. The first Hoe web press was built in 1871, and went into the office of the New York Tribune. Its capacity was 18,000 papers per hour.

Beginning in 1822 with the Peter Smith hand press, the first in which the toggle Joint principle was adopted, in up to 1912, when the first intaglio rotary web press in the United States was made, the inventions and improvements of R. Hoe & Co. throughout the intermediate ninety years number forty-nine.

In 1872 the average capacity of the web perfecting

single press was assumed to be about 9,000 per hour. Hand-fed separate folding machines were used at the time, and these were after a while connected directly to the press, but since they could fold but 8,000 copies per hour they were in reality a hindrance. In 1875, writes R. H. Lyman, Stephen D. Tucker patented a rotary collecting cylinder, and later Walter Scott designed a machine which comprised both press and folder for eight pages. Another authority says that the first printing press using a roll of paper, and cutting and folding the same, was a Victory press and folding machine built for the Christian Union and New York Herald. The Christian Union press was used in October, 1875, and the New York Herald's in 1877. These machines were built by Duncan & Willson of Liverpool, England.

The Straight-Line Press.

The next important step in press development was a press and folder that would handle a four to twelve page paper at the rate of 24,000 copies an hour, printed, cut and pasted. The so-called straight-line press, by which is meant the running of the paper through the press from web to folder, in a straight line, was invented in 1889 by Joseph L. Firm, foreman of the pressroom of Frank Lessie's Weekly. At first unsatisfactory in service, because poorly and inadequately constructed, it was finally brought to success by the Goss Printing Press Company of Chicago and is held to be in principle the final step in development of the newspaper perfecting press. Firm built two of his presses, in 1891 and 1892, one for the New York World and one for the New York Sun. Both were failures, and the Firm Company went into bankruptes.

The building of four-cylinder presses into one frame followed the single-cylinder press. It was called the quadruple press. Then followed six, eight and twelve cylinder presses. The sextuple press built by Hoe in 1891 for the New York Herald had a capacity of 72,000 eight-page papers per hour, or twenty a second.

The first Bullock rotary is said to have been erected in the office of the Cincinnati Times, but exactly when can not here be stated. Its capacity was 8,000 to 9,000 fourpage papers per hour. There was a Bullock press in October, 1870, in the office of the Pittsburgh Leader - its first press of the kind - and in 1872 the St. Louis Republican and the Chicago Inter Ocean also had Bullocks. So had the New York Herald and the Sun. From the little that is now ascertainable about Bullock it appears that his first press building was done in Pittsburgh, later in Philadelphia, and lastly in Chicago. In 1890 Hoe bought the Bullock patents, and thereafter nothing more was heard of the Bullocknothing more than that, as recently as 1911, one of the largest press manufacturers in the country had catalogued for sale, among his secondhand rebuilt presses, "a Bullock press for four or eight pages, capacity 9,000 per hour, guaranteed in good working order." This press may be thirty or forty years old, yet it was still "guaranteed" for good work; and the guarantee was reliable.

The world's best newspaper presses have been made in the United States ever since 1830. An English press was imported in 1838 for the New York Courier, but it failed to work well because it had been built to accommodate the better quality of rag paper used in England, while the cheap cotton rag paper of this country would run into rolls and clog the machinery. The imported press was therefore soon abandoned and the Courier resorted to a press of domestic manufacture.

The capacity of Gutenberg's press of 1450 was, as stated, 50 sheets per hour, printed on one side; of the same press as improved in 1620 by Blaew, 70 sheets per hour; of the Franklin press of the latter part of the eighteenth century, 250 per hour; of the first cylinder press built in 1814 by Koenig for the London Times, 800 per hour; of the Hoe cylinder of 1856, 20,000 per hour; of the tencylinder of 1856, 20,000 per hour; of the Bullock rotary perfecting press of 1865, 9,000 four-page sheets per hour, printed on both sides; of the rotary of 1875, 9,000 eightpage papers printed, cut, pasted and folded; of the double and triple octuples of 1915, as stated elsewhere. and 12,000 per hour on eight pages. Indeed, many of them were run much faster, and some are in use to-day capable of running 30,000 per hour on four pages, or 15,000 per hour on eight pages. This press, containing the angle-bar, was the forerunner of large newspaper presses, as without the angle-bar the present double-width presses would be an impossibility.

The Scott angle-bar press is also held to be the first machine in which the webs were associated before cutting off, and in which the cutting and folding of the sheets



Illustration in Crayon, by Rudolph F. Tandler.

The term double-octuple could be put in another form as four-fours press, or a two-eights press, or a sixteen-unit press, since it is a combination of sixteen single presses in one frame. These presses can be operated singly or in unison—one at a time or all at once.

It is claimed in behalf of the late Walter Scott that he first attached a folder to a Bullock press in the plant of the Chicago Inter Ocean in 1872, thus making the first combined rotary newspaper printing and folding machine in the world. The combination, however, while successful to a degree, was not as convenient of operation nor as perfectly adapted as could be desired, and therefore Mr. Scott built a combined printing and folding machine in which the press was suited to the folder, and vice versa, so as to make a satisfactory combination. This machine was put into operation in 1874. Its speed was limited to about 9,000 copies per hour of eight pages.

In 1875, to increase speed, accuracy and convenience in operation, Mr. Scott invented the angle-bar, and built a press with the columns along the cylinders, two plates wide, in which the angle-bar principle was incorporated. This machine would run at 24,000 copies per hour on four pages

were done on cylinders without releasing control of the sheets. Previous to that time all sheets were cut off and run between tapes and afterward associated.

It is also argued for Mr. Scott that he first designed and built the tiered web type of press in 1889 and sold the first one to the *Montreal Star* in 1890, where it was installed in 1891. It was a three-deck machine, two plates wide, with the rolls of paper all at one end, and the decks in parallel planes one above the other, and two "former" type of folders arranged tandem at the other end so as to facilitate the production of four and six page papers.

Other Scott machines of the same character that rapidly followed were a two-decker for the Toronto News, a three-decker for the Rochester Herald, and a three-decker printing in four colors for the Kansas City Journal, all built in 1892.

To be worth anything, character must be capable of standing firm upon its feet in the world of daily work, temptation and trial; and able to bear the wear and tear of actual life. Cloistered virtues do not count for much.— S. Smiles.





BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotary Photogravure and Offset Combined.

"Printers," Chicago, write: "This scheme has been proposed to us as the true way to get rotary photogravure effects on an offset press. We have had some correspondence with the 'inventor' of this method, but thought we would get an opinion from you before going into the matter in any way."

Ansecr.—When this idea was first brought to this country the opinion was given that there was little to commend it. The proposal is to engrave flat copper plates in the manner now used on cylinders; that is, to use a rotary photogravure screen and etch the shadows in little square cells corresponding in depth to the density of the shadows, then pull a transfer from this intaglio-engraved plate, transfer this to a grained zinc plate and print on the offset press; the advantages being that you get a heavy body of ink on the offset and the result is like rotary photogravure. This has been tried in England and some results in color have been shown that were presentable, but the velvety richness of the ink in the shadows was lost, and that is what makes rotary photogravure worth while.

Mounting-Wood Made Waterproof.

T. J. Searle, New Orleans, writes: "As a printer, I have had so much trouble of late years with the twisting and warping of the wood mounts under engraved and electrotyped plates that I was wondering if there was not in the market waterproof blocking-wood, and if not, why not? If your valuable magazine should advocate such a thing you could bring it about and save much printers' profanity."

you could bring it about and save much printers' profanity."

Answer.—Blocking-wood now used by engravers is not the fully seasoned material it formerly was. The fact that wood blocks for paving are treated by a tar product to repel dampness would indicate that the same method might be applied to the wood mounts for printing-plates. There are numerous waterproofing solutions, any one of which, if forced into the wood grain by heat and pressure, as is done in preparing wood for pavement, would obviate this difficulty. Should this suggestion be taken up by manufacturers of blocking-wood and the result be a waterproof mounting-block, it will be duly noticed here.

Collodion That Flows Streaky.

H. C. B. asks in *Process Work* for a remedy for collodion flowing very irregularly after coating and before being put into the bath. From the answers the following is abstracted:

Answer.—The temperature of the darkroom is a frequent cause of collodion and bath troubles. The darkroom should be kept as cool as possible by ventilation in the summer, and comfortably warm in the winter. Then, pouring too small a quantity on the plate, being in a comparatively

small bulk, will cause evaporation to take place very rapidly, leaving the film very viscous, in fact, almost solid, before the plate is entirely covered. Then, again, the collodion may be a little too thick; this can be easily thinned down by adding equal quantities of ether and alcohol until the desired consistency is obtained. The presence of water in the collodion will cause streaks to appear. This trouble is more frequently caused by careless manipulation while coating the plate. Care should be taken to pour on evenly and not too much. While draining, a slow, even, circular motion will be found best. Care should be taken that the collodion is not too dry before being immersed in the silver bath.

Transferring to Stone in Cold Weather.

"Photolithographer," Montreal, in a long letter, tells of trouble in gettling transfers to go over perfectly to stone in cold weather. From this stone transfers are pulled to transfer to grained zinc for offset printing.

Answer .- The writer made, during ten years, an average of 150 photolitho transfers daily, but it was necessary to keep the stones and the transferring-room at the same temperature the year round. Joseph Goodman recommends the following procedure for transferrers: After setting the stone in the hand press, lightly polish the surface with water and Ayr stone, and wash clean of all residue. Next sensitize with a weak nitric alum wash, and then wash again with clean water, leaving just enough damp upon the surface of the stone to enable the transfer to adhere securely upon the first pull through of the pressure, finally soaking the paper from the stone by means of warm water. Any necessary "touching up" is now done, and then the surface is gummed up carefully, and the work washed out over the dry gum film. After rolling up, resining and etching, etc., it will be found that a perfect transfer has been procured, sharp, firm, crisp and clean. Those who give this method a fair trial never return to the clumsier and rougher methods of "rubbing up." The above method, Mr. Goodman asserts, will prevent the thickening of fine lines in transferring.

Developer Containing Gelatin.

Harry M. Hoen, Baltimore, writes that he has to develop 20 by 24 inch negatives and finds the addition of gelatin to the developer, as recommended on page 31 of "Horgan's Half-tone and Photomechanical Processes," a most valuable one, but when he makes up two gallons of developer he discovers in a day or so that the gelatin leaves the solution in lumps. Before this happens the developer gives good, clear lines. How can this trouble be remedied? is his question.

Answer.— The way to add gelatin to developer is as follows: Take an ounce of a reliable cooking gelatin and

allow it to soak up as much cold water as it will. Do this in a glazed stoneware jar, then add three ounces of sulphuric acid to it very slowly while the gelatin is being stirred with a glass rod. The solution becomes very hot. When it is cooled it is neutralized by slowly stirring into it about six and one-half ounces of liquid ammonia. Add six ounces of glacial acetic acid and make up the whole, by the addition of water, to eighty ounces. Keep this as a stock solution, and when making up developer use one ounce of this in place of acetic acid and you can develop plates for a long time, getting intensity, without danger of fogging. Now the trouble with Mr. Hoen is that he makes up gallons of developer and lets it stand, probably adding alcohol also, which coagulates the gelatin; or allowing the developer to stand for several days in a warm room a reaction takes place which forces the gelatin out of solution. The way to avoid this is to add the gelatin stock solution just before using the developer.

Inks for Three-Color Printing Becoming Scarce.

A New York publisher who uses large quantities of color printing has been obliged to circularize engravers who supply the printing-plates as follows:

The dye situation as it affects printing-inks is at present acute and likely to become more so. No dyes of any description suitable for printing-ink purposes have come to the United States for some months past. Many shades are to be had in but very small quantities at probibitive prices, while some are not procurable. In spite of this known condition, some engravers are sending out progressive proofs calling for impossible-to-get shades, and we are compelled to state that we can not guarantee to match the colors used by the various engravers. Platemakers for us must use the shades shown on the enclosed leaflet. These shades, and only these, can be procured in quantities, although at a greatly increased cost. We are glad to furnish without charge inks and paper for proving plates to be used on our presses.

Rotary Photogravure.

T. W. Lascelles gives in the last Penrose's Annual these practical hints on rotary photogravure: The first step is to make a good negative, not too dense. Originals are better not retouched, that is, by spotting and separating; it can be done better on the negative and positive. Negatives are made to the size of the finished work, so that when the transparency is made in the separate camera it will be always at a fixed focus, which saves time. It is very important that the transparencies should give a brilliant range of tones, and it is of the utmost importance that they should all be equally clear in the shadows and equally dense in the shadows, or the results will be uneven pictures, some too dark, some flat, some too weak, for remember all the illustrations on one cylinder are developed at the same time and etched together. It takes skill and practice to judge the transparencies to a nicety when one has, say, sixty or more subjects on a cylinder reproduced from all kinds of originals, such as carbon prints, platinotypes, bromid prints, black, brown or red washdrawings, line borders, etc. Dry-plate transparencies can be stripped and inserted in borders without stretching by a skilled operator. In the meantime the carbon printer will have sensitized the tissue, squeegeed it to a glass and dried it in a drying-box. The handling of a large piece of carbon tissue, 40 by 60 inches in size, requires care or it will be torn when being taken from the sensitizing bath. A good plan is to fold the top and bottom edges an inch or so to get a better grip. The transparencies are printed upon the

carbon tissue and register lines are drawn on the back of the tissue while in the printing-frame. The screen is then printed on the same tissue. It is advisable to have the screen mounted in a separate frame to prevent damaging the screen. The printed tissue is next squeegeed to the cylinder, taking care that there will be no wrinkles. The print is then developed with water at a temperature to suit the tissue used. Dry; etch with solutions of perchlorid of iron. The type is, as a rule, etched separately, If there are any light spots, they can be taken out by the engraver. The etched cylinder is then ready for the rotary photogravure press.

Answers to a Few Correspondents.

⁶Jones Meynell, Montreal: Newspaper photographers now use small cameras, from which they make enlargements. The whole story is told by an expert in *The Photo Miniature*, No. 146.

- J. C. Ryan, Brooklyn: The deposition of copper on steel tubes for rotary photogravure has proved a failure, owing to the great expansion of copper over steel. Copper tubes are now used in place of steel.
- "Etcher," Birmingham, Alabama: Rags or sawdust are the very worst things to use for soaking up spilled nitric acid. Sand or ashes should always be at hand for an accident to an acid carboy.
- "Inventor," Boston: The idea of making prints on both sides of a metal plate, the one on the surface to be etched as usual and the one on the under side to be etched to become an underlay, is not new and has been patented.
- M. Murphy, Boston: In the offset, the moiré pattern a aoided by using the half-tone screen at only three angles. The yellow and gray can be at the same angle, the second angle can be the pink and red, and the third angle the light and dark blue.



Officers of the International Photoengravers' Union.

Matthew Woll, president, at the right; Henry Wessel, third vicepresident, at the left.

Written for THE INLAND PRINTER

WOOD-ENGRAVING GROWING IN FAVOR.

BY W.



T is a great mistake," said Mr. W. R. Inkersell, of the Chicago Wood Engraving Company, "to run away with the idea, as a great many people do, that wood-engraving is a dead art. For the past five years it has been coming back fast. In fact, the main thing lacking now is a sufficiency of good workmen to turn out the work. Wages

to-day are higher than they have been for years. The average wage paid is about \$45, and I have men working at

taken its place. I am convinced, however, that the great success of the later discovered processes was largely due to a fad. In fact, it was the craze to get the latest thing, irrespective of whether it was really the best thing. Now people are realizing that in its own field wood-engraving still has the advantage. For one thing, it will print upon almost any class of paper. Think what a great advantage that is to an advertising man who puts his advertisements in many different papers! It may cost four times as much to make the woodcut, but there are no screens, and the saving in the cost of screens more than makes up for this additional expense. That is why all the mail-order houses are turning to woodcuts. It has other advantages, too,



A MODERN WOOD-ENGRAVING.

Specimen by the Chicago Wood Engraving Company, for the White Pine Journal.

\$50 and \$75. On the best workmanship the development of the art absolutely depends.

I have been in the business since I was fourteen years old. That is altogether about thirty-two years, and most of the time I have been in Chicago. As the result of my experience I have reached very definite conclusions as to the advantages of wood-engraving in certain directions as compared with other processes. One great thing is that it can be used on almost any class of paper and will show up every detail as it should be shown. Photoengraving processes require different sizes of screens for the different qualities of paper, and when you reckon it up you will find that the cost of these screens more than runs away with the supposed economy of dispensing with a fine woodcut. Once this has been found out, wood-engraving comes back to its former position to a large extent. Thirty-five years ago wood-engraving was the only known process. The half-tones and zincograph etchings have very largely from an advertising standpoint. A half-tone, at best, will only show what is in the photograph, and not always that. A woodcut can be made to improve upon the photograph, since every detail can be made clear, whether it appeared upon the photographic plate or not. The important details can be emphasized and attention directed to them.

"It is true that at one time wood-engraving sank to a very low ebb, but to-day there is a great revival," Mr. Inkersell concluded, with emphasis.

"There are, of course, a good many departments," I said, "in which it can not regain its hold. One that occurs to me at the moment is daily-newspaper illustration. It takes much too long to make a woodcut."

"That is true," he admitted. "But that is a field in which there never was much wood-engraving done. In the old days there was very little newspaper illustrating at all. Of course there were woodcuts, not only for advertisements, but for all kinds of illustrating. I have made a good many portraits, for instance, because they can be used again and again, and illustrations for fiction, and for articles which do not deal with the affairs of the moment. In all these departments wood-engraving still has a chance, though, of course, for reproducing a photograph of a fire for the next morning's paper - a thing which could not be done at all in the old days - doubtless other methods would have to be used. Still, the field before us is very wide and capable of great development."

Mr. Inkersell drew the writer's attention to a cut which is here reproduced. It was taken for the White Pine Journal, with the object of showing the extreme durability of white pine for building purposes. The houses in the cut are about two hundred years old, and, being built of white pine, are still in excellent condition. Referring to the detail work in the foliage and in the grass, Mr. Inkersell said he would challenge any one to duplicate it by any other process

The Chicago Wood Engraving Company, specializing in wood-engraving, has been in existence only about six months, and it is interesting that the officers of the company are officers of process-engraving houses. Its president is E. W. Houser, president of the Barnes-Crosby Engraving Company, Chicago, and Oscar Kohn, the secretary-treasurer, is president of the Columbia Engraving Company, and W. R. Inkersell is manager.

[In future issues there will appear from time to time specimens of wood-engraving from various sources. The editor is desirous of publishing the name of the individual engraver as well as the firm employing him .- EDITOR.]

PAPER.

From time to time, almost from the very earliest days of the war, there has arisen in many European countries a shortage of paper. Many factors, often unlooked for, have contributed to bring about this result - a scarcity of labor, the increased cost of shipping freights, and deficiency in the supply of the various ingredients which go to the making of paper, in all its many forms of to-day.

A story is told of how, something more than eleven hundred years ago - to be precise it was in the year 751 a Chinese force marched on Samarkand, which for some years had been occupied by the Arabs, thinking to take the city and expel the intruder. The Arab governor, however, was an able general, and marshaled his men well. He not only repelled the invasion, but took up a vigorous pursuit of the invaders. He captured prisoners. Among them he found men who were skilled in the art of making paper, and that was the beginning of it. The craft quickly spread throughout the Arab dominions and, in process of time, trade brought the products to Greece. Theophilus presbyter, writing about that time, speaks of the paper as Greek parchment, and there is a record that the Empress Irene used it for the framing of certain rules for the nuns of Constantinople.

It was only the paper, however, that came, and not the art of making it. This was first introduced into Europe by the Moors about the twelfth century. They held a great part of Spain in those days, and the industry quickly grew. It was good paper, "cloth parchment" it is styled in the laws of Alfonso of 1263, and well styled, for it was stout of substance, and could withstand much hard use. At Xativa, Valencia and Toledo the industry grew and flourished until the fall of the Moorish power. And then came a change. The Christian conquerors were less skilled, and the great industry deteriorated, both as to quantity and quality. Meanwhile, however, the Arabs had brought their knowledge of the craft with them when they invaded Sicily. The oldest known document on paper is a deed of King Roger of Sicily, bearing the date 1102. From Sicily papermaking ultimately spread to Italy, and there it became a great industry. From Italy it extended to France and Germany. In 1297 Pace de Fabriano was making paper, in Italy, from rags and flax, and, a short time afterward, regular mills appeared in Padua and Treviso. Ninety years or so later, the famous Stormer is setting up his paper-mills in Nuremberg, and taking an oath, of truly awesome solemnity, from his men that they will keep secret his processes.

And then the art reached England, and, in Wynkyr de Worde's "De Proprietatibus Rerum," printed in 1495 at Caxton's Press, we find mention of a paper-mill at Stevenage, in Hertfordshire, kept by one John Tate. Master Spielman, with his ten years' license from Queen Elizabeth to make paper at Dartford, in Kent, is the next great figure in the English paper trade, and so on to the establishment of the famous mills at Maidstone, where John Whatman turned out his paper in and around the year 1760. In 1799 came machinery, and, from the small mill at Boxmoor, in Hertfordshire, where Fourdrinier, the inventor, first set up his plant, the industry spread all over the country. With the repeal of the paper duty, in 1860, the long story of papermaking reaches our own times. The Christian Science Monitor.



A "Movie" Poster by Rudolph F. Tandler.

HAPPINESS is in action, and every power is intended for action; human happiness, therefore, can only be complete as all the powers have their full and legitimate play .-Thomas.

Written for THE INLAND PRINTER.

EDUCATIONAL PLAN OF CLEVELAND TYPO-GRAPHICAL UNION.

BY OUR REPRESENTATIVE



E have frequently called attention to the laxity, even on the part of union apprentices, in the matter of their education in the principles of the printing craft, and there is not even yet as much evidence as there ought to be of a general awakening throughout the trade to the realities of the case. The greatest comfort we can extract

out of the present situation arises from the incontrovertible fact that those who adopt our policy of preparedness will occupy all the positions worth occupying in the near future.

One local union which certainly has realized the situation and taken effective action is Cleveland Typographical Union, No. 53, and practically every young printer under the jurisdiction of that union is going to be thoroughly well equipped, mentally and manually.

Realizing the many benefits that would accrue to the apprentices and to its members through the study offered by the I. T. U. Course of Instruction in Printing, the Executive Committee set about to devise plans for encouraging the study of the course. After considerable work, the committee, in December, 1914, reported to the organization as follows:

- "In order that the members of Cleveland Typographical Union, No. 53, shall be enabled to embrace an opportunity for the purpose of perfecting themselves in the technical knowledge of the printing trade, and thereby increase their efficiency, we earnestly recommend the following plan for that purpose:
- "1. That the sum of \$3,000 be set aside as a 'Vocational Education Fund.'
- "2. That members of Cleveland Typographical Union, 05.3, who desire to become students in the I. T. U. Course be furnished paid-up certificates for said course, under conditions and regulations prescribed by the Executive Committee of Cleveland Typographical Union, No. 53. Such conditions and regulations to contain an easy-payment plan whereby the members accepting this offer shall pay into the treasury of the local union the sum of fifty cents per week for a period of forty-six weeks.
- "3. That apprentices who have served three years at the trade, and are probationary members of Cleveland Typographical Union, No. 53, be furnished paid-up certificates in the I. T. U. Course free of charge. Apprentice members accepting this offer shall be subject to such regulations as, in the judgment of the Executive Committee, will best serve for their success while taking said course of instruction.
- "4. That a true and accurate record be kept at Cleveland Typographical Union headquarters of all members journeymen and apprentices—who avail themselves of this privilege, in order that the union may at all times be in full possession of the financial condition of this fund.
- "5. That a report be prepared by the Executive Committee and presented to the union at each regular monthly meeting, covering the details in connection with the operation of this educational feature."

It seems hardly necessary to state that this plan met with the unanimous approval of the membership and that the committee was instructed to formulate plans for the carrying out of its proposition. Accordingly, at the January, 1915, meeting the committee presented the following:

"Your committee has had under consideration plans for

governing the conduct of the vocational education of members and apprentices, and after a thorough investigation of this matter has arrived at the conclusion that the safest and surest way of obtaining the best results from every angle would be achieved by the adoption of a contract between the union and student.

"This was done only after numerous other plans were discussed and full weight given to the union and members desiring to take advantage of this course of instruction.



James J. Hoban,
President, Cleveland Typographical Union, No. 53.

The great factor which enters into an undertaking of this nature is the application of the student to his work, and if the best result is to be obtained, the organization should at all times be in a position to ascertain if the student is doing his full part in the matter.

"As the union will be put to considerable expense in advancing the tuition price of the course, we found it necessary to make the contract read in a manner which will insure the organization against loss, and at the same time conserve the rights of the members in every possible way."

The contract reads as follows:

In consideration of Cleveland Typographical Union, No. 53, advancing the tuition payment for what is known as the "I. T. U. Course of Instruction in Printing," I hereby agree to the following conditions, said conditions to be made part of this contract:

- I agree to pay 50 cents per week into the treasury of Cleveland Typographical Union until the full amount is paid.
- I shall diligently apply myself to this work until the entire course of lessons has been completed.
- I hereby assign to Cleveland Typographical Union, No. 53, whatever prize the International Typographical Union may offer for the completion of the course.

4. I also further agree in case I sever my connection with Cleveland Typographical Union, No. 53, either by withdrawal card or otherwise, to faithfully carry out the provisions of this contract.

IN WITNESS WHEREOF, I hereunto attach my name and signature

(Signed) JOHN DOE

CLEVELAND TYPOGRAPHICAL UNION, No. 53, Per....

Men are very much the creatures of environment, and the younger they are the more true this is. Place them under conditions conducive to a desired end and that end will be attained, whereas if you preach at them ever so hard while allowing them to remain under conditions which do not naturally dispose them to act upon your preaching,

To James J. Hoban, president of No. 53, is due much credit for the plan and its success. Mr. Hoban is present twice each week when the classes are held at the printers' club, and never misses an opportunity to give them encouraging talks. No less credit, however, is due the other members of the Educational Committee - Paul Minghini, Edward Stahr and Earl W. Oates - for their untiring work in carrying out the many details connected with the conduct of the classes.

THE SMELL OF PRINTING-INK.

The Zeitschrift für Deutschlands Buchdrucker for January 7, 1916, gives the following amusing side light upon



Officials of Cleveland Typographical Union Taking a Lesson in the Construction of Letters. From left to right: John E. Fintz, instructor; Paul Minghini, member of Educational Com-

mittee: James J. Hoban, president, Cleveland Typographical Union; A. W. Thompson, member of Committee on Apprentices of the International Typographical Union; F. W. Steffen, secretary, Cleveland Typographical Union.

you will have ample occasion to bewail the persistence of original sin. The Cleveland union has proved this, for within two months of inaugurating this system there were organized three classes of twenty members each, and the interest was not confined to the apprentices. A graduate of the I. T. U. Course, John E. Fintz, was installed as instructor, and now, at the end of twelve months, there are five classes with one hundred students. Each class has its secretary, who keeps a record of attendance and helps to keep the members up to the scratch.

Already the Cleveland union has begun to reap its reward. The Executive Committee states: "After one year's trial we are convinced that we have found a way to successfully carry on educational work. We have discovered also that this plan has been the means of opening up new avenues of employment to our members. Every large printing concern requires the services of layout men or typographical architects. These positions pay very good wages. The mediocre workmen can not hope to fill such jobs. The printer who equips himself with the technical knowledge which the I. T. U. Course provides is the one who is sought."

the troubles German printers and those of other belligerent countries have to experience:

In a recent issue of the Zeitschrift, reference was made to the bad smell now often encountered in printing-inks. Some folks with sensitive noses imagine they have to call the attention of the military command to the "war-smell" of the newspapers, and the Brandenburg Anzeiger therefore had occasion to publish a decree of the acting general commander, to this effect: "Upon the complaint of Büdner Meier, in Schmerzke, because of the offensive smell and the menace to health of the printing-ink used by the Brandenburg Anzeiger, it has been decided, after a test by medical experts, that there is a large degree of offensiveness present, but no menace to health. You are therefore notified to do away with the offense as quickly as possible, by the admixture of suitable substances. The acting general commander will, after three days, through personal investigation, assure himself that you have acted upon this order."

In reference to this, the Anzeiger penitently and humorously remarked: "The Anzeiger stands at present in bad odor. Had Büdner Meier in Schmerzke but sent in his complaint direct to us, we could have explained to him the situation, in which even a royal general commander can not by word of command change the unpleasant smell of the Auxeiger into an agreeable one. For it is not because of ill will that we are obliged to punish the nerves of smell of supersensitive readers; it is a sort of suffering due to the war. The odor comes from the ink, and we do not manufacture that, but receive it from factories, which reply to our several complaints that an improvement in the ink is at present not possible. Now, if we lived in Utopia, where wishing and realization have no limit, we could regulate the matter. Then we would gladly issue perfumed editions, according to the desires of individual readers, in rose, violet, or any other delectable codor, and for Büdner

ization meeting of any kind, but had been called at the request of ten or twelve master printers who had assembled in an informal meeting some ten days before and had requested that the master printers of Pittsburgh and western Pennsylvania be gathered together to have a heart-to-heart talk regarding the unsettled condition of market prices for supplies. He said that the conditions confronting the printer have never before been in such an abnormal state as they are to-day, and that he had interviewed a number of printers in the city of Pittsburgh and each one had expressed the opinion that what is needed is unity and to play the game squarely, open and above board.

Mr. Brines sounded the key-note of warning to the printers when he said that it was not so much a question



The Fifth Class of Cleveland Typographical Union Students in Session — Instructor John E. Fintz at the Blackboard.

Meier in Schmerzke we would devise a special symphony in doors, to suit his apparently highly pampered sense of smell. If Büdner Meier should want to blacken before the military authorities all the printing-inks now used by German newspapers, the royal general command would have to investigate many, very many, concerns indeed. And should one wish to be consistent, not only should newspaper offices be inspected, but all concerns using oils and fatty substances. One has but to think of the present not altogether lovely smell of the automobiles." — Translation by N. J. Werner.

MASTER PRINTERS OF PITTSBURGH DISCUSS INCREASES IN SUPPLIES.

Master printers of Pittsburgh and western Pennsylvania held a mass-meeting in the Monogahela House on Tuesday, March 14, for the purpose of discussing the phenomenal increase in prices of supplies, particularly paper. George R. Dorman, president of the Pittsburgh Typothete, opened the meeting and introduced the Typothete secretary, Frank R. Brines, who explained the object for which the meeting was called. Among other things, Mr. Brines stated that it was not a Typothete meeting, nor an organof price of paper and other materials as it was a question of obtaining the goods, that it was up to the printer to protect himself as well as his customers, and, at the same time, to discourage estimating as much as is possible. "If there ever was a psychological moment when the printers of the country had an opportunity to get what their product was worth and to eliminate estimating, that time is right now," said Mr. Brines. Following his remarks, he read communications from Philadelphia, Chicago, Cleveland and Detroit, showing what action those cities were taking on the serious problems confronting them.

H. P. Pears, of the William G. Johnston Company, was requested to act as chairman of the meeting, and a general discussion took place regarding the dearth of supplies and the increase in prices. Information of a startling nature was brought out, and it is believed that the printers of that section of the country realize fully the serious conditions that confront them. One of the speakers alleged that certain munition manufacturers were purchasing all the available rags in this country and in Europe, and were converting them into guncotton for the use of war material, and that this was causing an advance in the price of paper and chemicals used in the printing industry.



Dr. Whirlwind, or Shap-Lish, a Umatilla warrior and scout, in battle array. The photograph is by Major Lee Morehouse, of Pendleton. Oregon, and is reproduced here by special permission.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Verge Plungers and Escapement Levers Do Not Register.

An lowa operator writes: "I am operating a Model 14, which we received some time ago, and which I erected myself. Everything works all right except the comma and capital D on the lower magazine, which do not drop because the verge plungers do not register with the escapement levers. So far as I can see, the erection of the machine was all right, for there are no loose screws anywhere and everything fits perfectly. I have tried to solve the problem, but can find no solution for it, and thought that maybe you, with a wider experience, could help me out."

Answer.—We suggest that you note the relation of escapement levers with the plungers of the comma and D channels on the lower magazine, then lower the magazine until the middle magazine registers. Again note the relative position of the escapement levers. Observe, in particular, if there is any difference in the position sidewise. Repeat this operation for the upper magazine. If you find that the parts are all right for the two upper magazines and are not for the lower ones, you should remove all of the magazines and then take out the lower escapement and examine the plungers, noting if any of them are misplaced, bent, or in any other abnormal condition, and see that the springs are in place. If you do not know the method of removing all the magazines, let us know and we will forward printed directions.

Base of Slug Is Imperfect.

A St. Louis operator writes as follows, enclosing a diagram: "The enclosed pencil sketch shows where the slug is not having a solid foot. You will notice that near the left end the slug will not cast a solid base, while the rest of the slug is solid (Fig. 1). Fig. 2 shows back of slug, and a tendency on part of slug to be hollow only where shown in sketch and on long slugs. Now, the plunger is in good condition and is cleaned every day. The lock-up is true, metal in good condition, heat sufficient, vents good. Mouthpiece holes, however, have somewhat uneven sizes, but all are open. We have about concluded that dross has collected back of mouthpiece and obstructs the flow of metal. But we do not like to take out mouthpiece until sure of the cause of the trouble. In this connection, I will add that the face casts poorly on just one or two letters. The poor face will show at almost any point. This trouble occurs on one machine only, the other producing a very excellent slug. Would like your advice on this point."

Answer.— A slug instead of a diagram should have been sent for our guidance. As it stands, we can only suggest that you make a lock-up test by applying a thin coating of red ink to the back of the mold, which must be free from metal. This test, if properly made, will form a basis for further action. It may be possible that there is a weak contact where your slug shows an imperfect base. Before removing the mouthpiece you should also determine whether the temperature and height of metal in the pot have anything to do with the trouble, as these are also factors that are sometimes involved.

Mold Disk Binds while Rotating.

A Chicago operator asks the following question: "On our Model 8, when using a thirty-em ten-point mold, the disk moves on to the locking studs to eject with a loud noise. This does not happen on the thirteen-em nonparel mold. Have cleaned metal from behind the disk, and do not find that the knife, or any other part, gives any unusual binding. What could be the trouble?"

Answer .- A personal examination was made of the machine in question and it was found to act just as described. By drawing forward the mold disk and rotating it by hand, it was found that the disk would bind a trifle when the ten-point mold was coming into position to go on the locking studs to eject. Further examination showed that metal had accumulated beneath the mold-guard plate (F-519), causing it to buckle slightly. This allowed the plate to rub against the mold-disk slide facing (F-1620) with sufficient friction to retard the disk and to cause the bushings to be slightly out of alignment when the disk was advanced preparatory to the ejecting operation. The noise was produced by the forcing of the left stud into its bushing. When the cause was located it took but a short time to correct the trouble. The disk was removed, the moldguard plate was taken off and straightened, and when the parts were finally reassembled no further trouble was experienced.

Matrices Fall from the First Elevator as It Ascends.

A Florida operator writes: "Your suggestion in response to my inquiry concerning trouble with spongy slugs is good, and the trouble was remedied immediately after putting the graphite in the well. I have now been running the machine a week since the first application, and all the old trouble has disappeared. The remedy seems to have been effective. Please accept my thanks. I have another trouble: When the line has been cast, the entire line of matrices shows a slight tendency to lean toward the keyboard side of the machine. As the first elevator ascends, the end matrices, one, two or three, get a little farther over and toward the same side, until the first elevator has gone almost to its regulation height, when the end matrix will get on the bias - diagonally between the jaws. Sometimes the matrix will drop off just above the delivery channel; again it will stay in the jaws until the point of transfer has been reached, when it falls into the channel

through which the spacebands return. Only the thin matrices fall out. An eight-point n is the largest that has fallen, but the t, hyphen, comma, period, thin spaces, and matrices of similar thickness, fall as many as thirty times a day. To remedy this I have done everything I know except improvising a retaining pawl in the back jaw. I have tightened the long spring on the second elevator, thinking perhaps the bar did not come in line at the transfer, and that the spring would draw it to position. The distance between the first-elevator jaws, I think, is correct, for the matrices have scarcely any clearance when fitted and pushed in by hand - when trying this adjustment. Have cleaned the clutch leathers and the wheel rim, trying to give the machine a steady pull all through its revolution, but all to no avail. Have tried for a loose nut or a screw on all the parts pertaining to this, but there is no result, except the smashing and damaging of matrices."

Answer.—It may be possible that the elevator jaws are not parallel, or the supporting rails do not align properly.

(1) Test the space between the elevator jaws at right end. There should be but slight clearance. Having too much space may permit the end matrix to have support only on the front jaw, which may be the cause of its turning so readily. (2) Oil the gibs of the first elevator so that it will rise with as steady a motion as possible. (3) Graphite the elevator jaws, using the magazine brush. (4) Place a spirit level on the vise cap and note if the machine is level. Test both ways. If it is not, you may level it up by driving shingles under the toes of the frame.

Grooves in Elevator and Delivery Channel Do Not Align.

A Texas printer submits several matrices with damaged toes. In addition, he writes: "I am having some trouble with our Model 15 linotype, and having received much aid from your department in the past, I am taking the liberty of again asking your advice. I am enclosing some of the damaged matrices. The transfer into first elevator seems to be perfectly free when sending in a roman line - but the black hangs and scrapes at entrance to first elevator. The matrices, when assembled, sit unevenly in the assembler, leaving a rough, uneven front. They also vibrate, and at times have a tendency to jump out of the assembler. The main trouble I am having, however, is with the first elevator hanging just before getting to casting position. It seems that the elevator jaw catches on the mold cap, preventing it from descending fully to casting position. This only occurs about every twenty or twenty-five lines. When the first elevator is pulled up by hand and the machine "backed up," the elevator then falls into position. It seems to me that the mold wheel is pushed to the front just a fraction too soon, or that the jaw is sprung backward, I can not find a way to determine which, or how to regulate action of wheel should this be correct. There is a space about the thickness of three sheets of thin paper at point of transfer into elevator jaws. Is that too much? The machine is about two years old and otherwise in good

Answer.—We judge from the appearance of the matrices that you have been sending in tight lines, or you have your assembler finger set too wide. We would like to have you send us a proof of some of the matter you set. You should run out all of your hyphens, count them and see how many are in perfect order. This will tend to prove our contention that tight lines are the cause of your trouble. To prevent further damage to matrices, we suggest that you set the assembler finger at least two points less than thirteen ems; this factor of safety may prevent further harm to the end matrix in full lines. The cause

of the scraping of matrix lines that are in the raised position is doubtless due to a slight misalignment of the grooves of elevator and delivery channel. The grooves should be approximately even, although it is safer to have the first elevator a trifle lower. The adjustment can be made without trouble by moving the link which connects the elevator with its lever. Raise the flat spring from the notch in the link bushing and turn the link to left or right, one notch at a time, then examine the alignment of the grooves again. Then send in a line of matrices. You should have no smashed matrices. This trouble is usually due to the regelect of the operator, who fails to watch his lines and sends away tight lines. There is nothing wrong with the mold disk. It can not advance too soon.

To Prevent a Matrix Shortage in Magazine.

John L. Meyer, of Carlinville, Illinois, suggests the following plan to prevent magazine channels being short of matrices: "I am arranging a tally sheet to keep track of matrix shortage in the following order, 'A..., B...., C....,' and whenever a matrix is damaged will mark it down beside the letter ' A - 1,' and so on down the list, and by doing this there is no possibility of a font running short of sorts, as I will keep them up to normal quantity. I find that this is a very handy method of keeping the font full, as many machines have not enough matrices in them, owing to the operator's failing to keep tab on the number of matrices that are defective and to order new ones to replace those that are damaged. This shortage would compel the operator to wait for matrices when setting straight matter, and owing, probably, to the lack of letters e or a, there would not be enough matrices to fill a line. Will you kindly give me an estimate on the number of matrices that should ordinarily be in each channel of a magazine that is used principally for newspaper work."

Answer .- The plan would be helpful if the operators would cooperate. It would help to eliminate many outs in proofs, and would otherwise tend toward diminishing the labor of the machinist. We would consider that in the channels e to p there should be at least twenty matrices. The channels v to z, inclusive, should have fifteen matrices; fi to ffl could safely be operated with twelve each. The em quad, figure space, thin space, period, comma and hyphen should have twenty each. The leaders and quotation-mark channels should always have a full supply of matrices. If the "market" machine is to be considered, it should have twenty figures in each channel. The capital channels ordinarily may have an average of fifteen characters. If there are many short paragraph locals it is considered a good plan to have an extra channel of quads. Have them cut for the ffl channel.

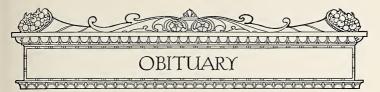
A FILE HOLDER AND PROTECTOR.

As a rule, taper files for handsaws get worn out or useless as much from abuse or from contact with other tools in a box as they do from actual wear.

One of my crew had an idea we have adopted for keeping a file in good condition. It's a scheme that is simply perfect as well as perfectly simple.

Take a block the length of the file, say an inch strip, and bore a hole in it lengthways to fit the file tight; then saw a slit in one side down to the hole, this also being lengthways, and you have a perfect jacket to hold the file when not in use and one that takes up but little room. It not only protects other tools, but saves the file for its proper use.

An old broom handle is a capital thing for just such a purpose. I find it answers the purpose admirably.— H. M. Hatfield, in Wood Craft.



H. C. HANSEN.

H. C. Hansen, founder of The H. C. Hansen Type Foundry, of Boston, passed away at his home, 75 Hunnewell avenue, Newton, on the night of January 24, 1916, death being due to anemia. He was confined to his bed only a week.

Mr. Hansen was born in 1845 in a small town in the southern part of Norway. He graduated from the Horton College of Technology in 1866, and arrived in Boston in 1868. His conception of what could be accomplished in the way of labor-saving machinery and devices was demonstrated when the Boston Fire consumed most of the typefoundry in which he was then employed.

His first advent into the graphic arts was as a brassrule maker for the Dickinson Type Foundry, where he established the reputation of being the greatest brass-rule maker the world has ever known. He made the columnrules, head-rules, dashes, etc., for the first issue of *The* Boston Globe.

When the art of twisting brass rule was at its height, no one could excel him in the many beautiful and intricate designs, and many were his originals. Among his brassrule dies, which he cut himself, were those that could not be duplicated except by himself through geometrical calculations.

Starting with limited capital in 1872, and with five competing concerns in Boston, Mr. Hansen established his own typefoundry, and this foundry is the only remaining one doing all of its manufacturing in Boston. He made a special study to compound the most durable metal from copper, tin, lead and antimony; he designed, drafted and constructed labor-saving machines which were used even in France; he possessed an inventive genius which brought manufacturers to him for advice; he took a foremost position as the inventor of brass rules, and, starting when experts were few, and with a principle never to take them from other foundries, he selected intelligent young men who to-day have become experts under his instruction.

Among his first inventions for the benefit of the printing industry was making steel cutting-dies for use on the printing-press. Numerous inventions followed which are now well known to printers—inventions, many of which are now in use in other typefoundries, and in the foremost typefoundry in France. Mr. Hansen had inventions in France, Germany, England, Canada and the United States. Always loyal to New England industry, he watched with keen observation and active interest the rebuilding of Boston ever since the memorable fire, and was always deeply interested in every new enterprise, large or small.

Being a mechanical engineer and expert mathematician, and enjoying splendid health, Mr. Hansen's energies resulted in the establishment of a typefoundry, built up during forty-seven years of experience. He leaves a large plant on Congress street, firmly intrenched, with its share of business, and with all the possibilities, through its manifold departments, of continuing for generations to come at the unusually high standard at which he left it.

The whole printing trade has been benefited directly or indirectly through his brass-rule designing and typefounding, and his death has caused a profound sorrow among those who knew him. His character and personality gave a rare response to those who came in contact with him,



H. C. Hansen.

and his high ideals, sense of justice and fellowship toward man defined him as a lovable character. He was a member of the Massachusetts Charitable Association; Odd Fellows Lodge; the Boston City Club, and the Unitarian, Newton, Viking, Hunnewell and Norwegian clubs; Boston Chamber of Commerce, and an honorary member of the Franklin Typographical Society.

Mr. Hansen was seventy years of age. He leaves his wife, two sons, H. Alfred Hansen, of Auburndale, L. A. Hansen, of Newton Highlands, and a daughter, Mrs. Sidney Curtis, of Belmont.

Mr. Hansen leaves a prosperous typefoundry to-day which is the only independent foundry in New England, having also a branch in New York and distributing points throughout the United States. The business will be continued by his two sons, both mechanically trained, L. A. Hansen, who for many years has directed and solved the production problems of the factory, and H. Alfred Hansen, whose executive capacity as general manager since 1897, and especially since his father's practical retirement during the past year, has successfully maintained the type-foundry at his father's high standard.

V. C. Houser.

V. C. Houser, secretary of the Barnes-Crosby Company, engravers, of Chicago, passed away suddenly on March 3, 1916, at his home, 5439 Lakewood avenue, death being due to acute pneumonia. Mr. Houser was born in Mishawaka,



V. C. Houser.

Indiana, on January 29, 1867. In his youth he lived in Sterling, Illinois, and for many years past made his home in Chicago. Of a retiring disposition, and caring little for conventionalities, he found his chief pleasure in his home and with his family.

Mr. Houser had practically closed out his business relations with the Barnes-Crosby Company, having made up his mind to retire for a year, had sold his home property, and was preparing to take a six months' automobile trip, going to California, so that his death, coming, as it did, on the day his son became twenty-one years of age, seems almost a tragedy.

He was one of the few men who have many friends in all walks of life and keep them. He was a hunter of both large and small game, and displayed considerable skill as a taxidermist, which he employed solely for his own amusement, his home containing several thousand specimens of birds and animals that he had mounted and placed in what he chose to call his den. He was a member of Edgewater Lodge, No. 901, A. F. & A. M.; Oriental Consistory, and Medinah Temple, A. A. O. N. M. S.; also of the Illinois Athletic Club and several shooting clubs.

Matthias Plum. Sr.

Matthias Plum, Sr., founder of the firm of Matthias Plum, Incorporated, printer, stationer and wholesale paper merchant, of Newark, New Jersey, passed away suddenly of heart disease on Sunday, February 13, 1916, at Summerville, North Carolina, whence he had gone a short time before with a party of friends to play golf. Mr. Plum founded the business which bears his name in 1864, and was president of the company at the time of his death, He was also president of the Humana Company, manufacturer of the Humana automatic feeder for platen preses. He was seventy-seven years of age, but took an active interest in the affairs of the two companies with which he was connected, retained a remarkably youthful appearance, and was an enthusiastic golf player. For two hundred years the family of Mr. Plum has been closely connected with the progress of Newark in all its phases. For the past thirty years he had made his home in Madison. He is survived by his widow, one daughter and three sons.

Samuel Rastall.

A veteran of more than sixty years of actual service at the printing business, Samuel Rastall—" Uncle Sammy"—passed away on Saturday, March 11, 1916, at his home at North Robey street and Foster avenue, at the age of seventy-eight years. His wife had passed on just two weeks before. For twenty-seven years he worked in the composing-room of The Chicago Daily News. Three years ago he retired to devote his time to his two hobbies, sunflowers and music. Sunflowers were his favorites, and he made it his boast that no one grew larger sunflowers than he. He took an active interest in the work of the Old-Time Printers' Association, of which he was a member, and also of Chicago Typographical Union, No. 16, being elected financial secretary to fill a vacancy in 1880. He was reflected to the office and continued to serve until 1888.

Joseph E. Smyth.

Joseph E. Smyth, head of the Joseph E. Smyth Company, bookbinders' machinery, of Chicago, passed away at his home, 6141 Greenwood avenue, on Saturday, February 19, 1916. He was born in New York city on July 23, 1862, and about seventeen years ago moved to Chicago, where he established the firm which bears his name, dealing in bookbinders' machinery. The greater part of his energies had been devoted to the perfection of the National straightneedle book-sewing machine. Mr. Smyth found his greatest pleasure in his home, and there he devoted the greater portion of his spare time with his wife and two children, by whom he is survived.

Henry W. Cherouny.

Henry W. Cherouny, founder of the Cherouny Printing Company, of New York city, and a veteran of the Civil War, passed away on Monday, March 6, 1916, after a brief illness, at his home, 1438 Fifty-first street, Borough Park, Brooklyn, New York. Born in Germany seventy-three years ago, he came to this country in 1858. He enlisted with a regiment of volunteers when the Civil War broke out, and after the war went to Brooklyn, New York, and established his printing business, remaining its active head until his death.

Written for THE INLAND PRINTER.

COL. WILLIAM E. BRYANT, NEWSPAPER EDITOR, PASSES ON.

BY OUR CORRESPONDENT.



ROM the ranks of newspaperdom has departed one of its stanchest supporters—
and newspaperdom is the poorer for his passing. The name of Col. William E. Bryant, editor of the Danville (Ill.) Zeitung, probably has not been heralded abroad to as large an extent as have a number of others, but, nevertheless, that name repre-

sents a character worthy of emulation by journalists of the present generation.

No better testimonial to the worth of any man, and no better insight into the true character of the man, can be given than the following, written by one of his fellow newspaper men for the Danville Commercial News:

"Like that of a figure of romance, the story of his life reads. Born of the Fatherland, educated there, and brilliantly, too, he entered the work to which his life was given, to which he was born. The newspaper, to this man, typified all that was noblest and best; called for all that was highest and best on the part of its servitors. No sacrifice was too great, no price too high to pay if the newspaper might benefit from the sacrifice, might gain added renown from the payment. To fall in an assignment was the most heinous crime in his category. The apparent failure of the legion of foreign correspondents to smuggle uncensored news out of the warring countries of Europe in the early days of the present war aroused the withering scorn of the veteran.

"In a discussion of this point, he said to the writer at the time: 'The first thing I learned when I first went into newspaper work in Leipsic was that there are two words missing from the newspaper man's vocabulary. The words are "can't" and "impossible." There's always some way by which a thing can be done. It is the business of the newspaper man to find that way. You young fellows have just set your feet in the path; and I hear you prate of failure. Go back to your slates and your primers. Go back and pray that the good God will give you to see the bigness of a newspaper; and don't come back until you have learned to appreciate its nobility; until you have learned that you are only an atom, only a small cog in the great, living thing that encircles the earth. Don't lose your respect for yourself. Not to everybody is given the privilege of being a part, even a small part, of the machine. And every cog must work smoothly, every man must do his best, if the great spirit of the newspaper is to be kept alive and at the highest standard.

""Sacrifice it will take; appreciation you will never find. Ah, the world, the world. It takes and takes and takes; and gives nothing back in return, not even appreciation; but you will find yourself repaid if you serve it faithfully and well. Sacrifice only yourself. Don't make compromise with cheapness. The newspaper is too big to compromise with paltry things. Always remember that the newspaper is the biggest thing in the world. Sometimes I think it is bigger than the world itself."

"True to his principles lived this man until the day of his death. Consistent to the point of stubbornness, he made no compromise with cheapness. He was a man—a newspaper man, a friend that any community might have been glad to boast; a man who held at their highest the traditions of the newspaper world; and, in his passing, the newspaper fraternity suffers an inestimable loss." Colonel Bryant was a brilliant man and a great force among the German-speaking people of his city. He was highly educated in two of the best German universities, and was a stanch friend of the Fatherland, yet his father, the late Eugene Bryant, was an Englishman, and was unable to speak but a little German. The father was a prominent horse-buyer for the English market and spent much of his time in the German States, and it was while in Gniesenburg that he met Miss Ambrosius. They were married in Berlin, January 24, 1852.

Colonel Bryant was born in the little town of Insterburg, near Düsseldorf. He was just completing his school studies preparatory to entering college, when the war of 1870 with France started and he was summoned to the colors and served as a gunner with one of King William's



Col. William E. Bryant.

numerous batteries of artillery. After the war he took up his studies, entering the University of Breslau, where he graduated with high honors. He then entered the University of Berlin, where he studied for a year, leaving suddenly to accept a flattering offer to become a writer on the Berliner Tageblatt, one of the leading journals of the German capital.

He was afterward associated with the Tagebund, and in 1884 came to this country to accept an offer from the Brooklyn Freie Presse, where he remained two years, and then removed to Rochester, New York, where he was an editorial writer on the Abend Post. After working on several other German papers he went to Chattanooga, where he enjoyed his first experience as a newspaper owner. He established and for two years conducted the Chattanooga Zeitung, but was compelled to cease publication because of poor revenue. From there he went to Cincinnati and accepted a position on the Volksbutt, from whence he was called to assume the editorial direction of the Danville Zeitung.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Why We Punctuate."

We think it is almost obligatory to begin this review of a new book on punctuation with the strongest commendation. Very careful examination of the book convinces us that the work is entirely without serious fault, and, mirabile dictu, almost flawless in its own textual use of punctuation-marks. John Wilson, author of the fullest and most noted treatise on punctuation, did not punctuate his text in full accordance with his too numerous rules, thereby proving the weakness of his system, which was not as truly censurable as our remark might indicate, as the art when he first wrote was comparatively new. As almost everything since written has been practically based on Wilson's work, often so much as to constitute a mere paraphrase of that work, of course such conflict of preaching and practice has persisted. We hope that extensive use of this new book will greatly mitigate this deplorable evil. Our commendation is made thus prominent because the following slight criticism might have been mistaken for faultfinding, which decidedly is not intended.

The book is entitled "Why We Punctuate; or, Reason versus Rule in the Use of Marks." While this title will not really mislead any one, it may be suggested that a more logical title would be "How to Punctuate," since "how" is the ultimate aim; although "why" is very important, it is not, strictly speaking, the real subject of the book. Undoubtedly the author's main purpose is to show how punctuation-marks should be used, and for this purpose in our opinion nothing can ever displace rules. The reason why we punctuate is simply that good punctuation is a wonderfully efficient guide to quick perception of actual meaning. Rules are absolutely necessary. But we suspect that the true cause of this author's resort to reasoning instead of rules, or, as he puts it, reason against rule, is the urgent necessity to reduce the enormously expanded number of current rules. Here is another reason why such a work had better not be labeled "reason against rule." We need rules saturated with reason, not opposed to reason.

Possibly the strongest point that can be made against the title as here used is the fact that many people who punctuate seem to do so without reason. Mr. Klein himself states this, in other words, in his preface, as follows: "It is no exaggeration to say that utter chaos as regards punctuation which is helpful to both reader and writer exists everywhere, inside and outside of printing-offices." Evidently, here is a little too much attributed to printers, who frequently have to suit their customers. Publishers, authors, and editors are mostly responsible for the bad punctuation for which the printers often are blamed. Thus, our author, in speaking of a use of the colon, says: "Although Mr. De Vinne, in his own work, puts the colon after the fintroductoryl particle, the Century Dictionary,

which is issued from the De Vinne Press, puts it before the particle." The Century Dictionary did not issue from the De Vinne Press; it was merely printed there. It was issued by the Century Company, and the De Vinne Press did not decide the use or non-use of a point or a letter in the book. That was absolutely fixed by the editors, the printers being restricted to absolute reproduction of what was in copy. Century style is not De Vinne style.

As has been said before, these slight criticisms are not to be taken as animadversion; at any rate, they are not made as such. While we can not accept all of its reasoning unqualifiedly, we can say conscientiously of this book that it is admirably punctuated throughout, which could not be true of any book without sound reasoning.

"Why We Punctuate; or, Reason versus Rule in the Use of Marks," by William Livingston Klein. Revised edition, entirely rewritten; 8vo, pp. xvi + 224. Minneapolis, Minnesota. The Laneet Publishing Company. Price, \$1.25; postage 10 cents.

"Readings in Vocational Guidance."

This volume suffers somewhat from obesity. In the preface the editor speaks of "a reluctant setting aside of much valuable material," and one can not but wish that he had pruned a little more in some places in order to make room for it. The volume consists of a somewhat heterogeneous collection of opinions and of data relating to vocational guidance in Great Britain and America, under which convenient term is included the whole bunch of problems connected with the selection of the vocations of our children and the adaptation of their education, both to their capacities and to their calling.

The first part of the book, entitled "The Viewpoint of Vocational Guidance," consists of thirteen previously published papers by professors and teachers. Here is where the pruning might well have come in, for any one the least interested in the subject is well nigh surfeited with theories and expressions of opinion, and hungers for facts and concrete policy. In the second part, which deals with the "Foundations of Vocational Guidance," we are treated to a great many of very dry but very necessary figures, diagrams, and so forth. We are apt to put this aside, feeling that when we have time we will digest it, and we feel that the author would have done us a greater service if he had digested it for us, by himself writing an essay on vocational guidance from this material.

This same remark also applies to the two remaining parts of the book, entitled, respectively, "Examples of Vocational Information" and "Some Practical Aspects of Vocational Guidance." Here, however, there are some very valuable chapters which require comparatively little further digestion, dealing as they do each with a separate trade, from the point of view of its vocational possibilities.

The trades thus dealt with are those of the architect, the grocer, the machinist, telephone operator, builder, the ready-made women's clothing trade in London, and, so far as girls are concerned, the London bookbinding and stationery trades. There are also two chapters giving general surveys, respectively, of the occupations open to children between fourteen and sixteen, and those open to girls of those ages. They are written by Anne Davis, of Chicago, and Harriet Hazel Dodge, of Boston.

"Readings in Vocational Guidance," edited by Meyer Bloomfield. Published by Ginn & Co., Boston, Massachusetts.

"The Colorado Industrial Plan," by John D. Rockefeller, Jr.

This booklet consists of an article which appeared in the January number of The Atlantic Monthly, two addresses delivered by Mr. Rockefeller in Colorado in October last, and the "Industrial Constitution" and the memorandum of agreement between The Colorado Fuel & Iron Company and its employees. The point of the whole matter is Mr. Rockefeller's interesting attempt to put an end to the industrial strife in Colorado, which had assumed the proportions of civil war. His idea is by no means new. The great object is to make capital and labor co-partners. It has often been tried, and the history of co-partnership since the days of Robert Owen has been a very checkered one, showing many disastrous failures and a number of conspicuous successes. The spirit in which the management carries out the idea determines very largely whether there is to be a failure like the one at the South Metropolitan Gas Works, London, which resulted in a historic strike, or a great success, pointed to by capitalists and labor men alike with satisfaction, such as the plan instituted by Messrs. Cadbury at their Cocoa and Chocolate Works, at Bourneville, Birmingham, England. That there have been faults on both sides in the Colorado troubles no one has any object in denying. As Mr. Rockefeller says, the stockholders have not received one penny of dividend for at least fourteen years, though some labor leaders have marched through America denouncing them for the wealth which they are alleged to have wrung from the blood and tears of their victims. On the other hand, the very terms of the constitution show that there have been very serious grievances in the past on the part of the employees, which no absence of dividends can either explain or justify. One little instance is the fact that the constitution now guarantees them the right to purchase goods wherever they choose, instead of being obliged to trade at the company's

Speaking as printers, we do not feel called upon to express any view on the general merits of co-partnership as applied to such industries as mining, and other trades in which the employees live together in very large numbers, and where the employer is frequently also the landlord to whom they pay rent for their houses, and who therefore has it in his power to control them to a very large extent, even outside of working-hours. Such employers can decide whether there are to be any saloons available for their employees, and can exercise a veto upon their amusements if they so desire. There have been cases where this has been done and where even the religion of employees has not been held to be their own concern. In fact, give a man or a corporation control of the land and of the principal industry of a town and there is very little they can not do.

Owing to its very nature, however, the printing industry exhibits no cases of this kind. Wherever there are civilized men there must be some printing going on, but nowhere is there a whole town or even a village entirely given up to printing. We are naturally spread abroad over the whole face of society like the butter on a well-prepared piece of toast. We are inclined to think that in our case, at any rate, the best solution to the labor problem, so long as society rests upon anything like its present economic basis, is for us to cultivate the best possible business relations with a well-informed, democratically managed and businesslike labor union.

TYPEFOUNDERS' PUNNING.

There is some fun in typefounders, though their staple is so dull and leaden that one might as hopefully look for pearls in Passaic. A sportive mind, feeling the metal grow warm within, set a nonpareil machine a-going and produced the following fancy-font verses, and read them at a typefounders' social reunion in the year 1857:

Types of the genus homo, hail!
Hail, faces new and old;
We're glad to meet these bodies cast
In nature's truthful mold.

If we're not truly nonpareil,
At least no minion's here;
Nor one old "Nick," though strange to tell,
The printers keep one near.

We're glad no punch has made a show To throw us out of line; Hence we'll not bottle-headed go, Nor breakers round us shine.

May we not founder on life's sea,
While driving o'er the wave;
Rules yet a God to guide us free
To ports beyond the grave.

Oft did a dressing-rod illume
In youth the dullest mind;
In age, the world's a dressing-room,
With dressers fill'd, we find.

In rubbing through this world of sin

We're le(a)d to pick our way,

Wanting, like others, bruss and tin,

And purchasers who pay.

And yet we're anti-mon(e)y men, And love not dross at all; Yet we are made of mettle when Our customers do call.

It has been said there's nothing new Beneath the burning sun, But here's a case (the first, 'tis true) — This meeting's surely one.

May it give birth to confidence;

May amity abound;

May it the matrix be from whence

True friendship shall be found.

And now, good friends, may you excuse Machines like that which cast These wretched jets — but here's good news, The joker's broke at last.

— J. W. R.

AN ENGLISH JOKE.

Editor — This joke isn't bad. But what has the picture got to do with it? It seems to be merely a study of sea and sky.

Marine Painter (who has turned to humorous art) — Well, if you read it again you'll see that it's a conversation between two members of a submarine crew.—Punch.



EVERYBODY'S DOING IT—BUT THE PRINTER.

Illustration by John T. Nolf, printer.

Salesman — Everything is going up. You don't need to worry. Just go along with the procession.

Printer — Yes — head the procession — and go up. I'm not selling goods. I'm selling work, doggone it!

J. T. WOLF



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., here requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, etc. Scherman street. Chicaco. It criticism is desired, a specific request must be made by letter or postal card.

THE CENTRAL BUREAU IN KANSAS.

The most important work that has ever been done in bringing together the national advertiser and the country publisher was that done by Prof. Merle Thorpe, of the Department of Journalism of the University of Kansas.

He studied the problem and collected a long array of evidence, all of which points in only one direction and makes unanswerable the conclusion that in order to seriously interest the national advertiser, the country publisher must render the industrial service which the national advertiser is now receiving from the magazines and the large dailies.

In order to render the service in the way of collecting sociological data and merchandising facts that will create new business, no paper can "go it alone," but must join hands with all the other newspapers of the State and form a Central Promotion Bureau. Professor Thorpe explains his plan in detail in a recent issue of The Kansas Editor. The initial success of this plan is assured, for my information at the time of writing is that over ninety per cent of the fund asked for has already been subscribed.

Of course the plan takes money. Publishers insist on other businesses appropriating from two to five per cent of their gross sales for promotion, and should expect to set aside a promotion fund if they would have their business grow. The funds for the Central Promotion Bureau of Kansas are being raised on the basis of one-half of one per cent of yearly advertising and subscription sales — \$5 a year for each \$1,000 of gross business.

The Central Promotion Bureau will be established as soon as \$5,000 is subscribed. The bureau will have a field man, a permanent secretary, and a sociologist or statistician.

Of the duties of the field man, Professor Thorpe says: "The field man would represent the Kansas newspapers to national advertisers. He could approach a national advertiser with an intensive circulation of 2,100,000, and with a combined rate-card, allowing present rates to stand, of one-fifth less than a national magazine with a similar circulation. He could assure the national advertiser of legitimate, healthful cooperation. He could furnish the prospective advertiser with invaluable industrial information. He could give him something that the magazine can never give - localness. He could get the business and spend half of his time in conference, county by county, stimulating local advertising by addressing commercial clubs, organizing advertising clubs, and giving afternoon conferences to local merchants who have selling problems that are troubling them." This is a big job for one man, and Kansas editors are going to have the services of a promi-

nent advertising man at a nominal salary, because he wants to be associated with what he calls "by far the biggest thing in advertising to-day."

All the Kansas newspapers will share in the work of the bureau, whether subscribers to the fund or not, and all will receive a share of the advertising which the bureau will place. A grievance committee of five Kansas editors will iron out any difficulties in administration which may arise. The bureau has already been promised a number of advertising appropriations to handle.

What the Bureau Will Do.

The bureau will start at once creating new business. It will gather and tabulate information for a likely prospect, and as most of this information is safely reposing in some state bureau or state institution, there will be little need of searching for new information for some time. Mr. Thorpe states that there is available at this moment a report on the commercial possibilities of new industries in Kansas—a comprehensive report of possibly 100,000 words, prepared carefully after a year's research—which could doubtless be exploited by such a bureau with great benefit to the State.

Here are samples of bureau work:

A large shoe manufacturer in Massachusetts said he often wondered why he had to ship his hides from Kansas, his tannic acid from Missouri, and then ship his shoes back to Kansas. Why not a factory in Kansas? What are your labor laws? What transportation facilities? What freight rates? What power? The cost? What support in Kansas for a Kansas product? What they obtain the factory site?

This man could be satisfied. Maybe there is a good economic reason why Kansas does not build up her manufacturing industries faster. Does anybody know? The buryaccould find out, and the chances are that several important industries could be brought to the State.

Sociologists who have made a house-to-house canvass of rural communities tell us that the one thing needed more than any other to make farm life more attractive is running water in the farmhouse and barn.

"My boy has never been satisfied," a farmer once said to me, "since he visited his cousin in the city and used a toilet in the house!"

A manufacturer of a water system that can be installed in a house and barn for about \$150 is eager to launch a selling campaign in Kansas. He will not only spend real money for advertising space, but, with the coöperation of the editors, is ready to furnish free 100 systems for demonstration purposes, to be left in the homes of the farmers chosen by the bureau. What is probably the largest electric appliance company in the United States has agreed to spend \$5,000 for advertising in Kansas newspapers a lighting plant for individual houses which costs about \$150 to install in an eightroom house, and which is guaranteed to furnish electric current at 4 cents a kilowatt hour. This business is contingent upon the assurance that the editors will cooperate in the matter of distribution, of certification of claims made by some recognized authority such as the university, and of such educational help as may be considered worthy.

There is not an editor in Kansas who, if approached from any other than the business side, would not lend his hearty coöperation to a plan that would put water systems and better lights in farmhouses.

One might go on indefinitely enumerating possibilities.

Nor would business be created entirely from out-state sources. There are Kansas industries other than the publishing industry that are languishing because of lack of promotion. If the cement people of Kansas had carried on an educational advertising campaign as the Victor and Certain-teed people have done, they could have created and stimulated a demand that would have kept the plants running full time, full capacity.

What interesting copy could be written about cement! Cement walks from farmhouses to barn, to driveway, to cistern and outhouse! Cement watering-troughs, cement silos, cement foundations, cement fence posts!

A central bureau would have found out early in its investigation that one obstacle to the sale of cement is the fear that it is difficult to handle, that an experienced mason must be employed. It would then have coöperated with the manufacturer in preparing copy showing how simple a matter it is to mix and lay cement. A university engineer says he can instruct a twelve-year-old boy in two hundred words how to do the iob.

The bureau will have difficulties to overcome, as witness the objection of the Boston coffee man and the California canner that they could not use the Kansas newspapers on account of the difficulty of getting jobbers to handle their goods because the jobbers had their own lines to push a difficulty to be solved by hiring a small warehouse and employing a shipping clerk to handle the carload shipments.

A central bureau can give the coöperation which is now asked of individual publishers, and, what is more, can insist that legitimate concerns will be taken care of only after an advertising appropriation is assured if the information warrants it. Unscrupulous advertising agencies have imposed on publishers for information and used it in planning a magazine campaign.

The bureau could protect publishers against fraudulent concerns, could utilize the information obtained from the laboratories of the big state schools, and could utilize the laboratories in solving the problems of any industry of the State.

"The bureau will advertise Kansas newspapers and the State," says Professor Thope. "It will pour a broadside into national advertisers and agencies every day of the year. Timely copy, specific copy, pulling copy, copy that is directed intelligently and will inspire confidence. General advertisers will be reached through their trade papers, the specific industry through that industry's trade papers. This can be supplemented with a system of follow-ups, circulars, survey charts and personal letters.

The Kansas newspapers are going into this bureau both for the direct benefits and for the indirect benefits that always flow to an industry where interests are pooled and working for the broad, constructive good of all. The direct benefit will probably be additional foreign business of from \$50 to \$100 for the year, but this will be only an earnest of what the right kind of a central bureau can do.

In Wisconsin Also.

Something of the same kind is being done in Wisconsin, where the Daily League, the Ben Franklin Clubs and the Press Association have joined hands, and now, with the coöperation of the university, have employed Robert G. Lee as field man and also another working on a survey of the State's publishing business. H. L. Hoard, president of the Press Association, is getting the newspaper men of Wisconsin together on this foreign advertising problem, getting them to adopt a schedule of rates which will permit them to give the best of service to readers and advertisers. In a statement issued to the members of the association, President Hoard calls attention to the rates being too low and to the necessity of paying a commission on these rates, and says:

"The present situation is illogical and the one link needed is an intermediate to gather the forces on the one hand and gather the users of these forces on the other and then make them meet. This necessitates a general or special agent whose pay should possibly be an extra fifteen per cent more to give him enough to live on while at work, and makes necessary a raise in rates, at least that much above cost.

"Rates for advertising all over the State are too low. Editors can put no enthusiasm into the business, as they can not make ends meet at present prices for publicity. When space is 'cheap John,' the compositor must be a 'cheap John.' The publisher must buy 3-cent ink made of gray chimney soot from a 'cheap Johnson' instead of 25-cent ink containing animal charcoal, and when his work is done he must hire a 'cheap John' to keep his accounts and collect his bills. All this 'cheap John' stuff gives the public 'cheap John' service, when it would pay for good service if educated up to it. A cheap editor must crowd his paper with so many cheap advertisements that a good, bright advertisement is like a white birch in the middle of a hundred hemlocks—you can't see it."

While I believe that Merle Thorpe with his central bureau plan has the real solution of this foreign advertising problem, yet Mr. Hoard touches a vital point when he would have newspapers charge higher rates and be thus enabled to give better service, for it is service, after all, that the advertiser wants—service in the character and appearance of the newspaper he uses as well as service of the kind which the central bureau will furnish.

Minnesota Will Organize,

In Minnesota advertising rates are higher than in any other State of the Middle West, and perhaps than any other State in the Union. Agritation and education in the state editorial association for several years have brought this about. During the past year a committee has been studying the foreign advertising problem, and has practically adopted Professor Thorpe's findings. A central bureau will be formed in Minnesota, though it may differ somewhat in details from the Kanasa plan. Preliminary plans have been laid, and enough publishers have indicated a willingness to put real money into the plan to make it a success.

In Washington and Illinois.

In Washington the country publishers have already formed a central bureau, mention of which was made in the March issue of The Inland Printer.

"The Illinois Select List" is being (or has been) organ-

ized in Illinois, with Fred P. Thompson, of Fairbury, as secretary. From the circular of the organization we glean the following:

"The Illinois Select List of Newspapers will be a select list of the best weekly and daily newspapers in the State, not exceeding 150 in number.

"The Illinois Select List of Newspapers will convine the national advertisers that they can produce results by creating a demand for their merchandise through coöperation with home merchants who will buy goods that are advertised incoal newspapers of the select list; by improving the general composition and make-up of advertisements, catering to clean, truthful advertising, rejecting all free

Secretary Thompson says in his circular, "It is not a question of, 'How much business will we get from the agencies?' It is, 'How will we work with the national advertisers to obtain their business and produce results for them?'."

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS. BY J. L. FRAZIER.

The Evansville Courier, Evansville, Indiana.— Your New Year's special edition, reviewing, in picture and story, the progress made by the city of Evansville during the past year, is an admirable issue. Presswork is especially well done and the advertisements are effectively displayed.

The Evanston Press, Evanston, Illinois.—Both the Press and The Local News, of Wilmette, Illinois, are admirable publications, ably edited,

Closing Out						ard of Prices
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Orderly arrangement of items in a two-page spread from The Riley County Democrat, Manhattan, Kansas. Note formation of dollar-mark by geometric border united in the center.

advertisements and presenting to the readers a clean, respectable newspaper that will be a credit to the publisher and a paying medium for the advertiser.

"The Illinois Select List of Newspapers will mail free to a hand-picked list of 3,000 national advertisers a selectlist directory containing the rate, true statement of circulation and other information concerning each newspaper on the list—such information that advertisers and agencies are demanding every day."

Of the proposed membership list of 150 select weeklies and dailies, there are at the time this is written 75 who have signed membership cards, and many others are expected to come in, so the initial success of the organization is assured.

There will be a vast amount of work to be done by these organizations of Kansas, Wisconsin, Minnesota, Washington and Illinois publishers, but in due time success will surely come. The country newspapers can make themselves the big factor in national merchandising. Results may not come rapidly, and should not be expected too rapidly, but the service should be perfected first of all. As

nicely made up and well printed. The copies sent us contain the announcement that D. E. Ambrose and Ralph H. Ambrose have succeeded C. H. Rush as publishers of both papers.

W. W. DRUMMOND, Stafford, Kansas.—All your advertisements are neatly and simply composed, and are thoroughly satisfactory in every way. We note in one case, where you used an initial letter, you did not set the remainder of the word begun by the initial in capitals, as is necessary for the most pleasing appearance.

H. A. Field, Wahpeton, North Dakota.— The "Greater Wahpeton" issue of The Globe-Gasztete is in every way an admirable edition. A little too much ink was carried in printing, but the half-tones are especially well printed, considering that ordinary news stock only was used on the edition. The advertisements are very nearly and effectively composed.

F. D. LAMB, Mahahtan, Kanasa.—The Lantz-Young Company's twopage sprend is nicely balanced throughout and the prices are displayed to excellent advantage. The appearance of a dollar-mark is very readily apparent in the arrangement of the geometric border in the center of the advertisement. The idea should create considerable interest. In appearance the advertisement is quite metropolitan and reflects considable credit upon its writer as well as the compositor, for no fault can be found with it in any particular. It is reproduced.

Wabasha Herald, Wabasha, Minnesota.— You publish an admirable paper, much above the average in quality of small-town papers. It appears, however, that, for the amount of advertising handled, you should carry more live news matter. The advertisements are good, but in some

cases larger sizes of type than necessary are used, which crowd the space, producing an effect of congestion. Had smaller type been used in setting these advertisements, more white space would be apparent therein and legibility greatly improved.

The Paris Post-Intelligencer, Paris, Tennessee—Such a variety of type-faces and borders as used in and around your advertisements make impossible a harmonious paper. The first page is well made up, but it is a mistake to place an advertisement in the center of the page in which the latest page and the page of the page of the page and the pag

CHARLES W. Hossov, Manhattan, Kanuas.—The two-page spreadcomposed by one for the Lantz-Young Company, is very well displayed. The prices are brought out to excellent advantage, but the follar-mark in the senter would be plainer if the perpendicular lines enclosing the small dollar-marks were made up of heavier rules. The average reader would hardly see the dollar-mark in the arrangement of rules. Composition is very clean, and the main display-line at top could not be improved upon.

The Envisite Leader, Earlyllia, Illinois.— Considering that the population of Earlyllie is only 1.10, you publish a remarkably good paper and carry an amount of advertising which would prove creditable to a publication in a much larger field. The advertisements are placed to expellent advantage, and the reading-matter also is well made up. Advertisement are very well composed, but in one or two instances rules are excessed used in the fermation of panels and in underseoring. A trifle more ink could have been carried to advantage.

The Review, Lodi, Ohio.—There is considerable room for improvement in your advertisements, first of all because of the large number of type-styles at your disposal, which, being in short fonts, perhaps, forces you to combine several even in the smaller advertisements. Then, too, the lines and margins are not arranged with a view to equal white spaces excess of white space, whereas in others the lines are recovable with the control of the

Souderton Independent, Souderton, Pennsylvania.— Your paper has the appearance of being ably distile, but is poorly made up. For the best appearance, and in order to the reader by having the reading matter conveniently arranged toward the upper left-hand corner. The advertisements should be grouped in the lower right-hand corner. The place an advertisement in the center of the page horizontally, With reading-matter on both sides and below, not only cheapens the value of your space, but cuts the paper would put in such a way that the act of reading is made difficult. The use of a single style of display-type throughout the paper would give a more pleasing appearance.

VICTOR H. WEEMAN, Lawrenceville, Illinois.—The "Celebration Issue" of the Lewrenceville Republican is admirable in every way and especially as regards presswork, the paper being printed two pares at a time on a drume-prinder press. The advertisements are well displayed, but too much dependence is placed on rules and ornamental device diswher, rather than being aids, are in realty handcaps to effective disadvertisements, that the compositor does not understand the great advertisements, that the compositor does not understand the great advertise gained by a generous amount of white space. In these the bredier is crowded with large sizes of type, which, owing to the effect of congection produced, make of reading a difficult proposition.

The Bibborn Independent, Eliborn, Wisconsin.— Yours is one of the best printed small papers we have ever seen, you having apparently the combination of right amount of ink and impression down to a fine point. In your advertisements you utilize a greater number of type-series than we wish to see in a publication, and there is not apparent the harmony between the several pages essential to the most satisfactory apparance. Your page. "Walworth County Farms and Farmers," represents an animable idea. For the benefit of our readers, we will attact that this page is made up of matter of interest to farmers of the county, collected to the county of the contract of the county, which is the contract of the county of

The Hallywood Citien. Hollywood, California.— Your New Year's Special Edition is admirably securited from a mechanical standapoint, presswork being especially good. The most interesting feature about this issue, perhaps, is that it was edited and managed by the business men of Hollywood, Harland G. Palmer, the editor, stepping down and out for the day. At one meeting of the Business Men's Club of Hollywood, \$756 in advertising was pledged the issue. Extra copies, above the regular edition, were printed and one placed in every home in the city and some were sold over the counter, the demand contuning after the supply was were sold over the counter, the demand contuning after the supply was of the plan and what returns he received — which facts would be illuminating to our readers — but publishers desirous of coperating with their local business men in this way would do well to write him.

ACTIVITIES OF PITTSBURGH TYPOTHETAE.

The members of the Pittsburgh Typothetes are showing renewed interest and activity in the work. Plans are under way for an advance along general organization lines, as well as for personal benefit to the membership. "Coöperation" is the slogan, and its sincereness is indicated by the numerous committee meetings being held for the various branches.

On Wednesday, February 23, two hundred and fifty of the members and their friends gathered at the Fort Pitt Hotel to celebrate the annual banquet of the organization. A feature of the evening was the presentation of "The Reformatory," a farce comedy written by C. R. Moore, a member of the Executive Committee, and Frank R. Brines, general secretary, and dealing with the printer who imagines he knows all that there is to know about the printing business. Other novel "stunts" were on the program for the evening, and all present were unanimous in their praise of the committees having charge of the arrangements. Echoes of the playlet given at the banquet continue to reach the officers, letters of congratulation and requests for copies being received from organizations in other parts of the country.

Tracsday, March 21, the regular monthly meeting, was setulated as the time for the annual nomination and election of officers, the results of which have not as yet been received, but will be announced later. Among other matters to be brought before the meeting was the question of the increased price of supplies and the scarcity of rags and material for the manufacture of paper. It is expected that the organization will act in conjunction with other allied bodies, such as the photoengravers, electrotypers, newspaper publishers, stationers, lithographers, and others, and request all the locals to immediately take up the matter with their national organizations, and in that manner try to solve the problem and have some concerted national action taken at once.

NEW YORK MACHINE COMPOSITION ASSOCIATION.

The New York Machine Composition Association gave a dimer-dance on Wednesday evening, February 9, 1916, for the members and their wives and friends. The occasion, being the first of its kind given by the association in its six years of prosperous existence, was greatly enjoyed by the fifty or more who attended, and the party did not break up until a late hour. The success of the affair was such that it is likely to be made an annual function hereafter.

This association is one of the really live and active printing-trade organizations in the city. Its meetings are always well attended, and sixteen were out at the regular meeting held on February 18, despite the bad weather conditions. Most of the shops reported business improving, but with a scarcity of good, reliable operators.

The New Graphic Arts Association was thoroughly discussed, and the division feature, which the Organization Committee has introduced, was especially approved.

President Jennings reported that some progress had been made toward relieving the complaint of those houses which were deprived of apprentices under the new scale of the Typographical Union, and expressed the hope that a plan would be agreed upon at once fair to the linotyper, the union, and the boys employed in machine-offices.

The association reaffirmed its recommendation made some time ago that linotype metal be billed at 15 cents per pound, inasmuch as there was little prospect of its reaching 10 cents or less for a long time in the future. Written for THE INLAND PRINTER.

DESCRIPTIVE OUTLINE OF THE MULTISIZE ROTARY PRESS.

BY R. H. S.



NEW principle in pressbuilding is presented in the Multisize rotary press, an illustration of which appears in the advertisement in this issue. The press is built in sizes and styles to meet almost every requirement of relief printing, and flexibility in form is obtained by the application of the unit principle, whereby varied

attachments may be added as occasion requires.

The Multisize Rotary Press Company is a strongly financed concern incorporated under a charter of the Dominion of Canada. C. G. Graeme, the general sales manager, when interviewed, submitted the following description of the standard machine, which, he was careful to explain, is merely the machine which the company has so far manufactured and sold in the largest numbers.

This machine is the standard No. 1 Model Roll-to-Roll Multisize rotary press with 18-inch circumference cylinder, with a width of web of 40 or 48 inches, as desired.

This is the ideal press for printing bread-wrappers, as not only does it entirely eliminate loss of paper stock and paraffin, but enables the printer to guarantee quick deliveries, as he is no longer obliged to hold orders of a certain odd size until receipt of orders of another size which will just evenly fill, or nearly fill, in on the plate cylinders.

It is not limited to the printing of bread-wrappers, but will be found satisfactory on any class of wrappers which are to be delivered in the roll.

"The Multisize rotary press," said Mr. Graeme, "combines the advantages of what, heretofore, have always been two separate and distinct machines, that is, the high speed of a rotary press with the greater elasticity, in regard to sizes of forms, of an all-size machine.

"When operating as a straight rotary press the Multisize will print any form that other similar size rotary presses will print, at as great a speed, and in one or two colors on one side, or on both sides, if so ordered.

"When operating as a two-color Multisize press, it will print in one color all over, or two colors on fifty per cent of any size form within a certain scale (on an 18-inch circumference the cylinder takes forms from 131½ to 26 inches around, and is capable of adjustment in ½-inch, ¼-inch or ½-inch variations between, as desired).

"This results in a great saving in loss of stock, besides the additional saving in the cost of plates, as only half of our printing cylinders are covered with plates when running as a Multisize press.

"The Multisize has proved itself to be superior in speed and elasticity to any other so-called all-size rotary press on the market to-day, whether flat bed or rotary in design.

"In selecting sizes to be run on a Multisize rotary press (say, for illustration, one with an 18-inch circumference cylinder), all sizes which can be evenly divided into 18 inches, such as 2×9 , 3×6 , 6×3 , or 9×2 , or uneven sizes which in combination total 18 inches, such as 10 + 8, 11 + 7, 12 + 6, or 13 + 5, etc., the press should be run as a straight rotary machine.

"All odd sizes which are to be run, as from 13 to 17 inches, or 19 to 26 inches, or any fractional sizes of, or between, these, the press should be run as a Multisize machine.

"In passing to the explanation of the method of effecting changes of size, we wish to impress upon interested

parties that our Multisize movement is positive in action, as there are no springs or elliptical gears to become deranged or wear out.

"The paper always travels through the press at a uniform rate of speed, and different sized sheets are printed by variations in the speed of the printing cylinders, they being accelerated or retarded in speed, according to the size of sheet desired.

"The variations in the speed of the printing cylinders are accomplished by a series of positive cams and changeable gears.

"Changes from one size to another can be effected in from five to fifteen minutes with far more ease than changing the gears in the dividing head of a milling machine or lathe, which hundreds of mechanics do daily.

"There is absolutely no thumping or pounding when the Multisize is in operation, as the speed changes are effected by the eccentric cam, which gradually increases and then gradually decreases the speed to a uniform rate.

"The Multisize rotary press is a scientifically constructed machine, and our engineers having aimed to make it as nearly perfect as possible, and with due regard for weights and strains involved, all machinework is of the highest order.

"The framework is carefully machined and great care has been exercised in cutting, turning and fitting of gears and bushings.

"Machines of our make, that have been running continguously for the past five or six years, show little or no sign of wear and have not been tied up a single day for repairs due to faulty construction or breakage.

"The fountains are carefully fitted. Fountain rollers and ink blades are ground to an exact fit to prevent leaking, insuring an equal flow of the ink. Distribution is accomplished by one composition ductor roller, one steel and two composition distributor rollers, and two composition form rollers, with proper appliances for the oscillation of the distributors. Framework is equipped with boxings in which to place the composition rollers, to relieve pressure on them when press is not running.

"By our own patented plate-locking device it is possible to effect a great saving in the time required for fastening plates over the old method of screwing plates fast to cylinders.

"The plate cylinders are grooved with wedge-shaped grooves running across and straight grooves around the cylinders.

"By use of small screw jacks and sectional back-stop rings it is possible to rigidly fasten on any number of plates in a small fraction of the time necessary under the old method.

"When running as a Multisize, our tympan sheets are held at each end by fastening and winding around small steel rods operating in a slot across cylinder, and which holds any make-ready rigid.

"When operating as a rotary this slot can be closed if desired, presenting a smooth, even surface for make-ready as in any other rotary press.

"The feed of roll is regulated by friction clutch of semisteel against wood.

"The rewind is a multiple-disk clutch, running in oil to insure smooth, easy action.

"It is possible to convert our machine from a Multisize to a straight rotary by the simple shift of a lever, throwing Multisize movement out of gear.

"The printing cylinders can also be thrown out of gear, enabling pressmen to turn them by hand, to facilitate the locking on of plates or of a make-ready. "The register is accomplished by a horizontal bar, over which the paper passes from one set of printing cylinders before reaching another set, and this bar can be adjusted in or out when necessary.

"The cores and winding shafts, of which an extra set is furnished, are of standard design. Any other kind desired will be furnished, providing they are not covered by patents or more expensive to make than our own.

"We also furnish an extra set of cores for composition rollers and seventy-two screw jacks or clamps for locking on plates.

"The height of press is about 4 feet, and is designed to enable the pressman to see over the press from any point around the machine, and there is a hand lever on both sides of press to throw off the belt.

"The press occupies a floor space of about 4 by 8 feet, or 32 square feet, and weighs about 6,000 pounds.

"Our presses are built on the unit system. Additional colors, cutting or dieing out, slitting, creasing, folding or gathering devices may be added later if desired.

"Electrotypes or stereotypes are used."

HENRY L. BULLEN TO ADDRESS THE EMPLOYING PRINTERS OF CHICAGO.

Taking advantage of the information that Mr. Henry L. Bullen, manager of the efficiency department of the American Type Founders Company, will be in Chicago from April 11 to 13, The Franklin-Typothetæ has extended an invitation to Mr. Bullen to address the employing printers and superintendents of printing-plants of Chicago. This promises to be one of the most interesting of the many interesting meetings helds by The Franklin-Typothetæ, and it will be noted by the synopsis appended that Mr. Bullen's address will be on "Reputation, a Neglected Asset of the Printing Industry; or Why Printing Should Be More Profitable."

Synopsis: What printing has done and is doing for the world. Printing as an influence: a historical review. How the former high status of printers was lost and how it may be regained. The cash value of reputation to the industry and to the individual demonstrated by the superior status of printers in Germany and France. Public inappreciation of the power and influence of printing and of the superior ability required to produce effective printing is the reflex of the average printer's ignorance of the history of printing. Plan for collective advertising in cities to increase demand for printing and to prove that the way toward commercial success runs through the printing-plants. Printers of our time who have cashed in on reputation. The misfits of the industry. The need of better material on the pay-roll and in the boss' chair.

SHAKESPEAREAN BOOK-PLATE CONTEST.

As a feature of the Shakespeare Tercentenary celebration this year, and also for the purpose of further stimulating interest in the works of the great poet, the American Institute of Graphic Arts, in conjunction with the Shakespeare Birthday Committee of the city of New York, is conducting a Shakespearean book-plate contest. The prizes to be awarded should be an incentive to many to take part in this contest, but the chief stimulus should be the pleasure of designing a book-plate in the spirit of Shakespeare. The rules governing the contest are as follows:

The contest is open to all persons who desire to compete.

Drawings to be devoted exclusively to a Shakespearean motif.

Drawings to be signed on the back by a pseudonym to correspond
with a pseudonym on a sealed envelope containing the competitor's name
and address.

More than one drawing may be submitted by an individual. It is suggested that the dimensions of the board upon which the drawing appears be 9 by 12 inches.

Drawings to be sent prepaid, addressed as follows: The American Institute of Graphic Arts, 344 West Thirty-eighth street, New York.

Awards to be made to those designs which in the opinion of the judges are best and most suitable. Prizes to be as follows: First prize, \$100; second prize, \$60; third

prize, \$40. The contest closes May 15, 1916.

The committee in charge of the contest is composed of the following: For the American Institute of Graphic Arts: John Clyde Oswald, president; J. H. Chapin, J. Thomson Willing. For the Shakespeare Birthday Committee: Henry Clews, chairman; John DeWitt Warner, treasurer, and Mrs. James Madison Bass.

THE BLACK PLATE IN FOUR-COLOR PRINTING.

Mr. August Petrtyl contends that the black plate in process printing lowers the tone of the colors and dims the entire product. Following his ideas, the Peerless Engraving & Colortype Company, of Chicago, taking, as a subject, a painting by Rudolf Ingerle, made the plates for a calendar in four colors, and instead of the usual black used a



deep blue. The brilliancy of the coloration in the original painting is sustained in the reproduction most effectively and proves the truth of Mr. Petrtyl's contention. The engraving company has a limited number of the calendars for selective distribution to buyers of engravings who will make request for them on their business stationery. As will be noted by the half-tone reproduction, the calendar is very attractive in itself, while illustrating an important fact in processwork.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

London "Standard" Ceases Publication.

Since our last appearance, an old-established London daily, the Standard, has ceased publication. Of course the war is responsible. The Standard was one of London's two-cent conservative daillies, and at the beginning of the war it was deemed to be as safe as anything could be at such a time. The paper was founded in the early part of last century for the specific object of resisting the Catholic Emancipation Act. Some four or five years ago it stood out among the conservative dailies because it published a "woman's page," devoted chiefly to the Suffrage Movement.

Prize Scholarship Offered by New York Typothetae.

The New York Typothetæ announces the establishment of a prize scholarship in the printing department of the Carnegie Institute of Technology at Pittsburgh, which is the printer's college in the system of trade education of the United Typothetæ and Franklin Clubs of America. The value of the scholarship is \$400 a year, and it is open to any one between the ages of eighteen and twenty-five years who has a high-school education or its equivalent, and who can secure a recommendation from some member of the New York Typothetæ. The examination is to be held at the headquarters of the New York Typothetæ on June 3, 1916.

Campbell Printing Press Repair Parts Company Moving into New Quarters.

The Campbell Printing Press Repair Parts Company has amounced its removal from Taunton, Massachusetts, to Greater New York, where it will be in a position to serve users of Campbell presses to much greater advantage. The amouncement, received just before going to press, states that the work of arranging the carloads of stocks, patterns and tools is progressing rapidly, and it is expected that the entire organization will be working as usual within one week, which should be before the first of April. Orders should be sent to the Pulitzer building, New York city, and sample parts to 225 Scholes street, Erocklyn.

Offset Process Making Rapid Strides Forward.

Evidences of the rapid progress being made by the offset process, and also of the rapid recovery of the printing industry from the business depression of the past year or more, are shown in the reports coming from the Harris Automatic Press Company, to the effect that installations of offset presses are exceeding all past records. The company states that during the past three months orders have been booked for twenty-three offset presses, and that of this number fourteen are 36 by 48 inches and larger. Two additional presses, 44 by 58 inches in size, have been solid, additional 6 by 48 inch press for shipment to Japan, making six Harris offset presses which have been shipped to foreign countries during the past eight months.

That the increased business is not limited to the offset field is shown in the report that during the past three months the company has received orders for fourteen printing-presses of the single and two color types, including five of the high-speed envelope blanker presses.

"The Duplex Tubular Plate Press — What Users Say."

Under the above title, The Duplex Printing Press Company, of Battle Creek, Michigan, has issued a pamphlet, thirty-two pages with a four-page insert, setting forth letters, and extracts from letters, most of which have been received in the ordinary course of its business correspondence, testifying to the satisfaction the presses are giving the users. The tone of all the letters justifies the company in feeling proud of its product. In the insert are shown half-tones of the immense works of the company; the Duplex tubular-plate twelve and sixteen page presses, and the Duplex Metropolitan twenty-four page press, double width or four pages wide. Copies of the pamphlet may be secured by addressing the company at Battle Creek, Michigan.

F. Wesel Manufacturing Company Makes Settlement of Suit for Infringement.

In a recent announcement, the F. Wesel Manufacturing Company states that it has made a general settlement with the Printing Machinery Company, of Cincinnati, Ohio, of the suit brought by that company against one of its customers for alleged infringement of patents. The settlement, which, it is stated, is satisfactory to the F. Wesel Company, provides for the continuance of the manufacturing and selling of the Wesel final block and hook, and the Printing Machinery Company waives any and all claims for damage, past or future, against the customers of the F. Wesel Company. The officers of the company state that they feel that for the protection of their customers against possible loss, worry and continual annoyance, this action on their part was best for all concerned.

J. A. Richards Company to Move to Kalamazoo, Michigan.

The J. A. Richards Company, manufacturer of Multiform outfits for cut-out work, has announced that during the month of April it will move from Ablion to Kalamazoo, Michigan, where a site has been purchased and plans have been prepared for a factory building. The Richards Company was organized several years ago and its volume of business has steadily increased. Coincident with the removal to Kalamazoo, the company will be incorporated with a capital stock of \$25,000. Incorporation papers are ready for filing with the Secretary of State. One-half of the stock will be held by J. A. Richards, who will be treasurer and general manager, and the other half of the shares will be divided between John H. Burke, of Kalamazoo, and his son, Edmund Burke. The elder Burke will become president of the corporation and his son secretary.

John J. Smith Joins Force of Superior Typesetting Company.

Quiet and unassuming, yet, withal, forceful of character and a hard worker for the interests of those with whom he is connected, John J. Smith has won for himself an enviable reputation in the printing industry of Chicago. Many years of service in the field have given him a wide



John J. Smith.

experience and a thorough knowledge of its requirements, and his success in the machine-composition business, to which he has devoted his attention for some years past, has been well earned. The announcement of his connection with — or, rather, his return to — the force of the Superior Typesetting Company is therefore a source of congratulation to that company.

Mr. Smith spent fifteen years in the service of Hollister Brothers, and later was with the Walden Typesetting Company, then with the Superior Typesetting Company. In 1913 he organized the Smith-McCarthy Typesetting Company, becoming its president, which position he retained until a short time ago. He is a member of, and active in, all the printing-trade organizations of the city, and also the Advertising Association. He has been instrumental in securing many new members for each of these bodies, and has recently been honored by being awarded a free trip to the coming advertising convention at Philadelphia for securing ten new members for the Advertising Association.

Fortieth Birthday of William F. Fell Company.

On Monday evening, February 21, the fortieth anniversary of the founding of the William F. Fell Company was celebrated by a banquet given by William F. Fell in the Gold Room of the Hotel Adelphia, Philadelphia. In addition to members of the firm, practically every one of the Fell employees, to the number of one hundred, were present, and all enjoyed "the time of their lives." The dinner

of eight courses began at seven o'clock, and while the feast was in progress McKinney's Orchestra rendered exceedingly fine music. At nine o'clock telegrams began to arrive congratulating Mr. Fell on his wonderful success in the printing world. Mr. Fell was then called upon to make a speech, and he responded by thanking his workers for their coöperation, and in brief he told how he had started business forty years ago "kicking" job presses, and delivering his own product; how through giving customers the very best service the business had steadily grown, until to-day it is one of the largest and best-equipped printing-plants in the country, now occupying 18,000 square feet of floor space in the Gilbert building, 1315 to 1329 Cherry street, Philadelphia.

Then came a pleasant surprise for Mr. Fell. W. Arthur Cole, director of the service department, in behalf of the Fell employees, presented Mr. Fell with a beautiful loving-cup of solid silver, inscribed with an appropriate message. Mr. Cole made an interesting address, and this was followed by one from J. Howard Fell, secretary and treasurer of the company. Superintendents of the various department also made brief addresses.

Mrs. William F. Fell kindly sent bouquets for the tables, for the ladies, and white carnations for the men's coats.



William F. Fell,

President of the William F. Fell Company,
Philadelphia, Pennsylvania.

Souvenir envelope-openers were presented to all present, also souvenir programs.

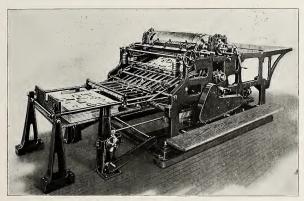
A high-class entertainment, led by the Treble Clef Club, started about ten o'clock, augmented by songs of the Fell workers. Mr. Fell was surprised to find so much theatrical talent among his employees, and he expressed himself as being delighted over their efforts. Dancing concluded the evening's fun, everybody "taking the floor," and all conceded that the William F. Fell Fortieth Anniversary Dinner was one of the biggest social successes ever held in the Quaker City.

American Intaglio Printing-Press Company.

One of the most interesting announcements which we have been privileged to make in these columns describes the development of the studies and experiments of Gustave A. Friess in the Friess sheet-feed intaglio printing-press illustrated herewith. Specimens of the product of this press show all the refinements that characterize the exquisite qualities of intaglio printing.

Intaglio printing in its modern application to the rotary press, and known as rotogravure printing, was described in pages 782 and 783 of the March issue of THE INLAND PRINTER. For the past ten years the process has been developing in Germany, and Gustave A. Friess, the inventor of the Friess intaglio printing-press, and president of the American Intaglio Printing Press Company, has been inti-

ited. Mr. Friess has been engaged in building the press in Chicago for a year and a half past, and the company which has taken over his drawings, patterns, patents, etc., is building the presses at the present time, and has been incorporated under the title of the American Intagilo Printing Press Company, the officers being Gustave A Friess, president, and Harry S. Grollman, secretary-treasurer. "We are prepared," said Mr. Grollman, "to teach the process in every detail to purchasers of the Friess sheet-feed intaglio press. This instruction will be under the supervision of our Mr. Friess, and in this connection we are selling the entire equipment necessary for the production of the process. The equipment includes a grinding machine which this company is building under patents and patents applied for by Mr. Friess, a redepositing or plating plant,



Friess Sheet-Feed Intaglio Printing-Press.

mately connected with the modern development of intaglio printing since its inception, building the first intaglio printing-press in Germany, and going through all the experimental stages of the process up to the present time. In a work of this kind there are two values of experience, namely, knowing what should not be done and knowing what should be done. Most operators in endeavoring to find out what should be done, waste their efforts in doing what should not be done.

The intaglio process is being used to an increasing extent by metropolitan newspapers on large web rotary presses, and the quality of the product is improving as a greater degree of experience is acquired. There is a growing demand for the process for small editions, and the sheetfeed press devised and patented by Mr. Friess is intended to meet this demand. The company states that the press will fill the requirements of commercial and artistic publications and general work at practically no advance in price over good half-tone printing.

Because of the high-grade nature of the product and the fact that it is produced by one impression, a large market is expected to open for this line of work, but for a year or two the output of the factory will be somewhat limprinting-frames, and the various other necessary articles to produce the finest intaglio work in the most efficient manner."

Further particulars regarding this interesting advance in the graphic arts may be obtained by addressing the company at 1821-1823 Berteau avenue, Chicago, Illinois.

H. W. Cozzens Assistant to President of Intertype Corporation.

The many friends of H. W. Cozzens are extending him their congratulations upon his recent appointment to the position of assistant to the president, Capt. Charles D. Palmer, of the Intertype Corporation. Through his long connection with the printing-machinery field, Mr. Cozzens had gained a wide experience, and also an extensive acquaintance among the printers and publishers throughout the country. He was for many years connected with he old Campbell Printing Press & Manufacturing Company in both the selling and advertising departments, during six years of that period being manager of the company's Chicago office, handling the sale of Century presses and Autoplates. For a short time during the fall of 1906 Mr. Cozzens was manager of the New York branch of the

United Printing Machinery Company, resigning to take the position of manager of the New York sales department of the Mergenthaler Linotype Company. His connection with the latter company extended over a period of nine years, during the first four years of which he directed all of the advertising. He spent the summer of 1913 in Europe with the English Linotype Company, comparing selling and advertising methods.

A New Saw for Printers and Electrotypers.

From the Globe Inventing Company, of Chicago, comes the announcement of a new and moderate-priced bench saw, adaptable to the use of printers and electrotypers, as



New Bench Metal-Saw for Printers and Electrotypers.

well as for other lines of work, illustrations of which are shown. This new saw is so designed that it can be placed upon almost any bench, being 8 inches in height to the top of the table. The table measures 18 by 15½ inches, can be tilted to any angle, or raised and lowered, and has two movable angle-rests which can be turned around to any degree and locked by thumb-screws. Various tools, such as emery and sandpaper wheels, and saw blades for cutting brass, lead or wood, can readily be attached as quickly as the nut can be taken off and replaced on the arbor. It can be driven by a belt attached to a motor on the floor, or operated by foot-power if desired. The weight of the saw is seventy pounds. Complete details can be secured by addressing the company at 4877 North Hermitage avenue, Chicago, Illinois.

Mergenthaler Linotype Company Announces Improved Models at Lower Cost.

One of the most important and far-reaching announcements that has ever been made to the printing trades is contained in the special four-page insert of the Mergenthaler Linotype Company, appearing in this issue of Title INLAND PRINTER. Therein will be found a brief summary of the striking advantages of the new multiple-magazine linotypes. The company furnishes the following additional explanation, and particular attention is drawn to the invitation in the closing paragraph:

"Your readers will be particularly interested in the interchangeable features of these new models, and as an illustration of the time, labor and money saving possibilities of this very important advantage it is only necessary to mention that the Model 18 uses the regular Model 5 magazines, which are also interchangeable with magazines of Models 4, 5, 8, 14 and 19. In fact, the Model 18 is substantially a two-magazine Model 5 linotyst.

"Without attempting to go into all, or even a part, of the details here, we do want to call attention to just one feature as an example of the value of these improvements.

"In the Model 16, for instance, it is possible for the

operator, without loss of time and without taking his hand off the keyboard, to bring either of the two magazines into instant operation, enabling him to assemble, at will, matrices from both magazines into the same line at a continuous operation. Briefly, the essential feature of the Model 16 is the ability to mix faces from all magazines in the same line, with the added advantage of having the two full-length magazines independently removable from the front of the machine; and the instant change from one magazine to the other by merely touching a button. All the new models are equipped with the universal ejector, water-cooled mold disk, universal knife block, etc., and carry all inoppe faces that will run in any other linotype machine.

"The dollars-and-cents significance of these important advantages will be easily and fully appreciated by printing executives, machinists and operators. A good idea of what these new models are, and what they can do, may be had by referring to the insert itself. All type-matter used on the four pages is linotype product and furnishes an admirable example of the wide range of work possible on the improved multiple-magazine linotyve

"Notwithstanding the extraordinary versatility and efficiency of these new models, the prices have been made so low and the terms so convenient as to bring the machines within easy reach of every printer. To get all the facts, however, readers should make immediate use of the convenient coupon in the corner of the last page of the insert."

"Hospital Management"—A New Monthly Publication.

Hospital Management, published at Louisville, Kentucky, has made its appearance, a feature being a department for industrial hospitals. It is announced that this



Showing the Top Raised - Can Be Set at Any Angle.

department will be a permanent and important feature of the publication, the idea being to record developments in the rapidly growing field of welfare work. The leading article in Hospital Management for February describes the hospital of the Youngstown, Ohio, Sheet & Tube Company, which was recently opened, with Dr. Sidney McCurdy in charge.

F. C. Damm Company Opens Eastern Branch.

Announcement has been made by the F. C. Damm Company, of Chicago, to the effect that in response to the many requests from its customers it has decided to open an eastern branch in New York city. Arrangements have been made with Nate Newman to act as representative, and



Nate Newman.

Mr. Newman will soon open headquarters in the printing section of New York.

The F. C. Damm Company has specialized in the rebuilding of linotype machines, and is now placing upon the market the Perfection linotype motor, which is the invention of Mr. Damm. This motor is of the repulsion induction type, with ball bearings, and is made for alternating current, any voltage. It is one-half horse-power, and can be applied to any model of linotype.

The company is also producing the Perfection composing-room saw and trimmer, the Perfection automatic ingot machine and the Perfection smelting furnace. These, with other supplies handled by the company, will be carried in stock in New York by Mr. Newman.

Nate Newman needs no introduction in his field. His wide acquaintance and practical knowledge of the printing business assure the company that its business will be well taken care of in the East.

New headquarters are being secured for the Chicago offices, providing more space, and an agency will shortly be established on the Pacific coast.

Universal Type-Making Machine Company Strengthens Organization.

The rapid increase in the staff of the Universal Type-Making Machine Company offers some indication of the success being attained by the Universal typecaster. The company has recently added to its staff two experts in the persons of Philip G. Nuernberger, the inventor of the Universal typecaster, and E. F. Koehler. Mr. Nuernberger is well known to the printing trade because of his inventive genius in connection with typecasting. He is at present busily engaged in perfecting a number of important improvements to the Universal machine which will add still further to its present high degree of efficiency. Mr.

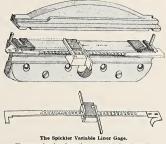
Koehler, with the exception of the past few months, was engaged for several years past in installing the Universal typecasters, which duty he will again take up.

With these additions to its organization the company will be in a better position than ever before to take care of its rapidly increasing business. The officers of the company state that during 1915 their sales broke all previous records, and that from present indications the coming year will show a still further increase.

The company has also announced the appointment of Lewis F. Griebel to the position of western manager, with headquarters at Chicago. Being a man of much practical experience, and having a thorough understanding of typecasting machines, Mr. Griebel is well fitted to look after the company's interests in Chicago and the surrounding territory, and to take care of the needs of customers in that vicinity. Previous to his connection with the Universal Type-Making Machine Company, Mr. Griebel was considered a linotype expert, having held responsible positions in several linotype plants in New York city. He also had charge of the large battery of linotypes in the plant of the Jersey City Printing Company, and was afterward made foreman of that establishment. To his new duties he takes a thorough knowledge not only of the Universal typecaster, but of all problems connected with the composing-room.

The Spickler Variable Liner Gage.

A variable liner is of little value without a setting gage to give it exactness of position in the mold in relation to the constant liner. The old method of setting the liner by inserting a slug of the desired measure has never been precise enough to meet all requirements. It has almost become a by-word that variable liners give variable slugs. The Spickler variable liner gage was devised by Charles Spickler, an operator working on the Philadelphia Public Ledger. The tool is equivalent to a type-gage, but is constructed to fit over the ends of the mold and is held securely by a spring, permitting the machinist the use of both hands in completing the change. The device has a thumb-screw



The upper drawing shows the gage attached to the mold.

for the purpose of setting the variable liner to picas, halfpicas and points. The variable liner is magnetized to hold it in position in a warped mold until the first line is cast -a very important matter. The attachment may be applied successfully to each mold in a battery of machines, which will standardize the product on any measure. The tool is made by Charles Spickler, P. O. Box 5843, North Philadelphia, Pennsylvania.

The Depthometer, a Device for Measuring the Printing Depths of Half-Tones.

In the accompanying illustration is shown a handy little instrument for correctly measuring the printing depths of half-tones, electrotypes, stereotypes, etc., by the aid of which it can readily be ascertained whether or not the plates have been made to the standard printing depths. With one of these little devices, it is claimed, the printer,



The Depthometer.

or, in fact, any one handling printing-plates, can quickly separate the shallow plates from those of standard depths and avoid the difficulties arising therefrom.

As is shown in the illustration, the Depthometer is placed upon the printing surface in a perpendicular position, and the needle point between the two supports sinks into the etched portions, registering the actual depth on the dial. The dials are made of metal and are spaced to record in harmony with the gear wheels. When placed upon a perfectly level surface of glass or steel the instrument indicates zero. Depthometers are furnished in leather cases, and can be conveniently carried in the pocket. Frank J. Wende, 1916 West Jackson boulevard, Chicago, Illinois, is the sales manager for America, and will gladly send descriptive literature upon request.

Cowan Truck Company to Build New Factory.

On July 1, next, the Cowan Truck Company, manufacturer of the Cowan Transveyor, of Holyoke, Massachusetts, expects to be established in its new home, work on which has recently been started. The site on which the building is being erected has a frontage of 265 feet and extends back 225 feet, with railroad facilities on two sides. The building will be two stories high, 100 feet front by 200 feet deep, of mill construction, substantially built for the construction of machinery.

The Cowan Transveyor is the invention of H. W. Cowan, superintendent of the White & Wyckoff Manufacturing Company. Little did he think when he conceived the idea that his truck would revolutionize the methods of handling and storing paper, or that it would find its way into practically every corner of the globe. He had seen piles of

paper moved by hand from one position to another, at so considerable an expense, that the idea occurred to him, one day back in 1910, that by placing these piles of paper on wooden platforms, he could devise some arrangements by which these wooden platforms could be raised slightly from the floor and moved to another location. This, he conceived, would save considerable handling and rehandling. And so. calling upon the machinery department of the White & Wyckoff Manufacturing Company, he set forth his ideas and started the work which eventually resulted in producing the first Cowan Transveyor.

Rapidly there developed a market, the first machines for sale being made in outside machine-shops. In 1912 the Cowan Truck Company was formed, and a part of the White & Wyckoff Manufacturing Company plant was set aside for Transveyor manufacturing.

Realizing that it was but a step from the use of this idea as applied to power machines, this company has just made preparations to place upon the market its own electric Transveyor, equipped to handle platforms by raising the loads from the floor by motor, and lowering them in the same fashion, while this same power moves them from place to place.

Upon the organization of the Cowan Truck Company. H. W. Cowan was elected president; J. L. Wyckoff, vicepresident, and E. N. White, treasurer, these offices being so held at this time. In addition to these officers, R. F. Lyon is general manager, and G. F. Jenks, assistant treasurer. Harold McGeorge will have charge of the sale of the electric machines.

Convention of International Association of Teachers of Printing.

A convention of the Eastern Section of the International Association of Teachers of Printing will be held at the Hotel McAlpin, Broadway and Thirty-fourth street, New York city, April 17 and 18. W. Earnest Reeves, Franklin School, St. Louis, Missouri, is president of the organization, and Frank Siddall, Boys' Industrial School, Newark, New Jersey, is secretary. Joseph A. Donnelly, teacher of printing, P. S. 158, Brooklyn, New York, is president of the Eastern Section.

The convention is primarily for bringing teachers of printing together for the purpose of discussing all topics relating to the teaching of printing as a trade subject in public schools. These applied topics are, among others, mathematics, science, drawing, English, history, geography. The ramifications of the various topics are many and varied. For instance, mathematics embrace problems from the simple finding of points in an em of a given size of type to those of cost-finding, estimating, etc. Hence this convention should prove prolific in helpful hints for teachers of printing.

Howard E. Parker, teacher of printing at the Vocational School for Boys, Department of Education, New York city, is chairman of the Convention Committee. This committee is hard at work for the success of the convention. If the program, as the committee plans it, can be carried through, those in attendance will greatly profit thereby. Representative master printers of the metropolis will address the teachers. A function is planned which will embody either an informal dinner or a luncheon. Upon this occasion employers in the trade will present the viewpoint of the employing printer as regards his attitude toward the printing class in the public school.

Those identified with the trade visiting New York during the convention are invited to seek the office of the Convention Committee at the Hotel McAlpin.

Printing-Press Efficiency a Feature of the New Model

That the manufacturers of the new model National press have made a study of printing-press efficiency is proved by the many new ideas for safety and convenience which are to be found on their latest platen press, illustrated elsewhere in this issue of THE INLAND PRINTER. The manufacturers state that among these improvements are the sliding steel blocks in the camway of the large gear wheel, which do away with the old-style cam rollers and all the troubles that go with them. Another important advantage is the timing of the cam wheel, which permits the ductor roller and the fountain roller to turn together from a mere touch up to one inch.

The press also has a new instantaneous adjuster bar, with black-enameled handle; new automatic vibrators, operating without the troublesome little "crescent"; double-inking device, which trips in a third roller while the carriage is down, insuring a fresh supply of ink on the upward motion; unbreakable steel frisket frame; new style safety chase-latch, with automatic lock; nickel-platef seet counter; improved ink fountain, with screws, held by a tension spring; platen cut away at both ends to prevent spoiling overhanging sheets; new style foot-brake, operating with heel resting on the floor, and many other new things to help the pressmen.

Safety for the operator has also had careful thought, and every device for his protection is to be found on the new National press as part of its regular equipment, except the platen guard, which is furnished to order.

News Items from Headquarters of United Typothetae and Franklin Clubs of America.

Joseph A. Borden, secretary of the United Typothetts and Franklin Clubs of America, recently made an extended trip through the Eastern and Middle Western States, calling upon members of the organization and allied interests. Among the cities visited by him were New York, Philadelphia, Baltimore, Washington, Pittsburgh and Cincinnati. Conferences were held with printers in each of these cities, and in Philadelphia and Cincinnati Mr. Borden addressed the printers at their regular weekly luncheons. He also delivered an address before the Advertising Club of Cincinnati.

Western Representative Harry S. Stuff, who is extending organization work through the southern part of California, assisted the printers of Long Beach in forming a local organization. Many individual members have also been secured in other sections of that State.

Field Representative W. C. Parsons has been spending the past few weeks in North Dakota, and has been successful in securing additions to the memberships of Grand Forks, Fargo, Devil's Lake, Minot, Wahpeton and Jamestown. He is now in the State of Washington, carrying on an active campaign to secure new members.

W. K. Tews, supervisor of the Service Bureau, spent several days in Milwaukee, Wisconsin, in the interests of the Bureau, gathering data pertaining to new activities that are being promoted.

Commissioner H. W. Flagg, of the open-shop division, recently returned to headquarters after an absence of several weeks, during which he called on printers in the Eastern, Southern and Middle Western States in the interests of the organization.

F. W. Fillmore, cost accountant, has completed his work in Providence, Rhode Island, where he has been assisting the printers with their cost problems.

The Peerless Engraving & Colortype Company.

The Peerless Engraving & Colortype Company, of Chicago, is one of the most democratic concerns engaged in the graphic arts. Last Christmas the officers of the concern gave a dinner to the employees and "a pleasant time was had," so pleasant, indeed, that the taste lingered, until it was determined by the employees to "reciprocate the coursey." The banquet was held on the evening of March 4, and was a distinguished success. The menu cards were of unusual size and were set up easelwise at each plate. "The First Banquet Tendered the Peerless Engraving & Colortype Company by Its Boys "consisted of blue points, celerry, the Company by Its Boys "consisted of blue points, celerry.



Cover of Menu for Dinner Given by the Employees of the Peerless Engraving & Colortype Company to Their "Bosses."

radishes, almonds, olives, chicken and clam broth, fillet of halibut (Meuniere), shoestring potatoes, roast spring turkey with sage dressing, mashed potatoes, cranberry sauce, combination salad, New York ice-cream, assorted cakes, Roquefort cheese, toasted crackers, coffee, cigarettes and cigars.

The story of "A Rush Job," in vers libre, also adorned the menu, the text of which is here reproduced "run in," though the poet himself is at large - still: "Dilkes and Wallace were talking, Of the Peerless great fame, When in walked Smith with a copy To put Skibb to shame. It was entered by Roberts, And handed to Ball - The retouching on it Would make any customer fall. Traeger and Uhlig got sore, And Lauterer couldn't speak, To think that a job Could be done in a week. It came back O. K.'d (Will wonders ever stop?) So Ashenden took it back For its life through the shop. Berg and Berger hustled the job, And it had them sprinting, But Pavel was right there All ready for printing. It was handed to Marten (He always shows class), Ewert and Rhoads had to laugh When he borrowed Miller's glass. Dolezal's routing was swell, And it did you good To see him at work As Hedblade planed down the wood. Burck trimmed it up, Van Syckle made it look fine, And Reck proofed it up A day ahead of time. Carl billed it two months ago, And Conforti thinks it funny That Bavier called five times And couldn't get the money."



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Foreman or Assistant Superintendent.

(1338) Fifteen years' experience, past seven as desk and working foreman. Well advanced in all composing-room work, understands linctype and monotype work, has handled all classes of bookwork, such as fine catalogues, college annuals, etc. Desires position as foreman or assistant, or as assistant superintendent, in shorp where he can gain a wider experience and where opportunity for advancement is offered.

Newspaper Make-Up Man.

(3396) Young man, with fifteen years' experience, is seeking steady position as make-up man on newspaper of fair size. Capable of handling ten to sixteen pages. Has foremanship ability. Guarantees to be first-class workman. fast and accurate. Union.

Seeks Employment as Editor-Manager on Weekly Paper, or Would Lease or Buy.

(3397) Is seeking position on weekly newspaper in a good town as editor-manager, or will lease or buy on easy payments. Is a college graduate and has had experience on one of the largest dailies in the country. Prefers to locate in Ohio or Middle West.

Printing Instructor Seeks Opening.

(3398) Printing instructor, four years' technical high-school experience and fifteen years' experience in all branches of the printing business, seeks change. College graduate, as well as a graduate of the I. T. U. Course and the I. C. S. Course. Would consider executive position in commercial shop. Best of ref-

Pressman Desires Opportunity to Advance.

(3399) Young man, experienced on cylinder and rotary magazine presses, desires to connect with firm in the Middle West. Competent to manage pressroom containing cylinder and rotary presses. References.

Monotype Caster and Operator.

(3400) Expert monotype caster and operator seeks opening as operator or superintendent in monotype department. Sixteen years' experience, excellent mechanical knowledge of keyboards, caters, molds, etc., and first-class machinist on all possible repairs and readjustments. Accustomed to supervision and maintenance of large plant.

Newspaper Photoengraver Seeks Opening.

(3401) Experienced all-around newspaper photoengraver, nine years' experience on Chicago dailies, capable of installing and taking charge of plant, seeks opening. Capable of filling positions as half-tone operator, zine etcher

or router. Willing to locate anywhere. Seeks Opening on Weekly or Daily Paper.

(3402) Country-bred printer, good job and ad. compositor, and familiar with presses, also newspaper make-up, seeks opening on good weekly paper having job department or on small-city daily. Good references.

Desires to Get in Touch with Special-Edition Man.

(3403) A Canadian newspaper is seeking the services of a special-edition man who can put on a special edition in a small town of about 3,500 population.

Opening for Machinist-Operator.

(3404) A Southern firm desires the services of a high-class machinist-operator, non-union, who is an accurate proofreader and hand compositor. Will sign contract for a year.

Seeks Opening as Foreman or Mechanical Superintendent.

(3405) An expert stereotyper, with twenty years' experience, six years of that time spent learning the trade, eight years on morning paper, and six years as foreman of evening paper, seeks opening. Steady and reliable.

Editorial Writer or Reporter.

(3406) Seeks position as editorial writer or reporter. Is also a practical printer, having done much special work on daily papers. Willing to locate anywhere, but would prefer position in Washington, Oregon or California. At present located in the State of Washington.

Foreman or Assistant Superintendent of Bindery.

(3407) Is seeking position as foreman or as assistant superintendent of bindery. Has been in the bindery business seventeen years, more than half of which time has been as foreman, and has been superintendent of plant for the past year. Thirty-seven years of age and of good habits.

Opening for Salesman.

(3408) A Southern firm desires to get in touch with a high-class salesmain, one who is capable of handling the very best class of catalogue work, folders, booklets, and other advertising matter. Wants a man mostly for out-of-town work, and would prefer a man who would be willing to travel the greater part of the time. All correspondence will be held in strict confidence.

Proofreader Desires Change from Day to Night Work.

(3409) An experienced proofreader desires to change from day to night work, preferably in Chicago. Union.

Opening for Stoneman.

(3410) An Ohio publishing company is seeking the services of a first-class stoneman who will be able to line up forms and get them registered on the press, and get an O. K. for mar-

Advertising Manager.

(2411) Broad experience on most of the details in the various phases of national, sectional and class advertising—magazine work, directmal advertising,—eneral publicity, promotion and service work, etc. Has had charge of complete copy-service department, including furnishing complete plans and campaigns in addition to criticising, revising and writing only. Has also had experience on house-organs. Should make a good man for a live publisher requiring the services of some one for copy service, promotion work, or other work along this line. Would consider opening with creative printing establishment.

Bookbinder Seeks Opening.

(3412) Bookbinder, all-around man, firstclass finisher, forwarded and stamper, is seeking a position, preferably in the West.

Opening for Linotype Machinist-Operator. (3413) A newspaper plant in Saskatchewan

is seeking the services of a linotype machinistoperator who will be willing to buy a half or third interest in the company, and who will work to build up a semi-weekly from a weekly newspaper which has been in circulation over a year and has averaged 8500 gross per month during the past six months. Newspaper located in town of 5000, which is a distributing center.

Ali-Around Printer Seeks Change.

(3414) Married man, twenty-eight years of age, with twelve years' experience at the trade, desires to make change. Is an expert on rule jobs; understands laying out of work and estimating. Thoroughly posted on all classes of work. Good habits. Best of references.

Seeks Position as Solicitor-Reporter on Small Daily.

(3415) Young printer, with seven years' experience, desires position as solicitor-reporter on small daily. Can write locals and sell job printing. Would consider large job office. Opportunity to learn is desired more than salary.

Linotype and Intertype Machinist Seeks Change.

(3416) A linotype and intertype machinist, capable also of making repairs on monotype and all printing machinery, seeks change in order to secure further advancement. At present located in the State of Arkanasa, but desires to move farther North. Married. Twenty-nine years of age. Good habits.

Cylinder and Platen Pressman.

(3417) Pressman, familiar with the better grade of color and half-tone work, desires to take charge of medium-sized shop. Will not consider less than \$25 a week, and position must be permanent. Best of references. Union. Married. Good babits.

Ali-Around Printer Seeks Opening on Newspaper.

(3418) Young printer, twenty-two years of age, six years at the trade, working on the case and in the pressroom, and has just finished linotype course, desires position on weekly paper to gain speed and put his instruction into practical use. Is married, and his wife is a pressfeeder and can handle both job and cylinder presswork. Willing to go anywhere in the United States or Canada. Wages no object.

Opportunity for Ali-Around Printer.

(3419) An opportunity is offered to an allaround printer, preferably one having about \$500 to invest, in small plant in central part of South Dakota. Has two publications, one a weekly, the other a bi-monthly, besides a large amount of general jobwork. Prefers a man who also has a knowledge of hour-costs. No. 1

THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

Vol. 57.

APRIL, 1916.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company. when Subscriptions Expre, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

their renewal by remitting promptly.

Foreign Subscriptions.—TO Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not a favor it or sale.

ADVERTISING RATES

Furnished on application. The value of THE KLAMP PHENTER or absolute the approximation of the deviation and the superishments of the deviation ments now in its columns, and the number of them, tell the whole story (Circulation considered, it is the cheapset trade journal in the United States to arberties in. Advertisements, to secure insertion in the issue most preceding, off seek this office sort later than the riferents of the month preceding, off seek this office sort later than the riferents of the

In order to protect the interests of purchasers, advertisers of novel-tles, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

tising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHSY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester,

England.
ALEL COWAS & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEL COWAS & SONS (Limited), Wellinston, New Zealand, Exercity of Sons, (Limited), Wellinston, New Zealand, Sons, (Limited), Wellinston, New Zealand, Sons, (Limited), Sons, (Limited), N. S. W. G. H. BELER, Nurnbergestriases 18, Leipsig, Germany, H. CALMELS, 195 Boulevard du Montparnase, Paris, France, Joins Dickinson, & Co. (Limited), Cape Town, Durban and Johannes-John Volkenson, 23 Avenue de Gravelle, Charnton, France, ERSEN MORESTRAETES, 7 are UNII a Hermons, Brussels, Belgium, A. OURSHOOKN, 23 Avenue de Gravelle, Charnton, France, ERSEN MORESTRAEN, Demeviatart, 19, Berlin W. 51, Germany.

SPRING TONGUE GAUGE PINS

OUICK ON Send for booklet this and other styles.

Megill's Patent

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency, Method of attaching does not interfere with raising tympan. Only

E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEW YORK From us or your dealer Free booklets

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more innertions are taken. Cash invariably the same whether one or more innertions are taken. Cash later than the fitteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

YOUR OPPORTUNITY—One of the largest printing, lithographing and engraving concerns in the best residential and bestures center in to establish connection with a thoroughly capable and energetic manager, who can command, within a reasonable time, up to \$10,000 et applied and energetic manager, who can command, within a reasonable time, up to \$10,000 et applied to the complex of the properties of the control o

FOR SALE—measureped printing-plant, good going unsoldied business. The properties of the printing prin

FOR SALE—Well-equipped job-printing office established 6 years; invoices over \$3,500; low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reason—other business interests. E. D. BLACET, Mgr., Painesville, Ohio.

NEWSPAPER AND JOB OFFICE, progressive Saskatchewan town; good business, no opposition; price and terms right; \$500 cash. HORNCASTLE, Eston, Sask., Canada.

GOING TO CALIFORNA?—The largest job-printing office in a pros-perous beach city for sale; owner has other interests; includes bindery; terms if you wish. A 46.

ENGRAVING-PLANT wishes to connect with a printing-plant; now located in a Western city where patronage is not sufficient; willing to move to new location. A 15.

PRINTERS' EXECUTIVE, long, varied experience, desires change; will consider \$1,500 investment with responsible firm; give full particulars for consideration. A 62.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zine at trifling cost with my simple transferring and etching process; skill and drawing addition for required. Price of process, 31; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

BOOKEINDERS' MACHINERY—Before buying elsewhere a second-hand or rebail Smyth machine, send to us the serial number on ame-plate and we will zive you is history and see; we are now, and mane-plate and we will zive you is history and see; we are now, and America for the Smyth Manufacturing Company, of Hartford, conn., the only manufacturers of Smyth book-seving machines, essemaking, no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective engineers are equitored seen and the second services of the second second second services of the second se

BARGAIN FOR BOOKBINDERS AND OTHERS -- We offer 2 brandnew hand-feed German gluing machines, taking a sheet 20 it wide, at a bargain price for one or both; if you have any possible for them it will surely pay you to communicate with us. GI BROWER CO., 261 Broadway, New York city.

CAMPBELL, 41 by 60 bed, \$600; 41 by 56 bed, \$650; 34 by 50 bed, \$550; Hoe pony, 17 by 21 bed, \$400; John Thomson Colt's Armory, 13 by 19 and 14 by 22, good as new; Huber 2-revolution presses, all sizes. C. FRANK BOUGHTON, 17-23 Rose st., New York.

FOR SALE — Michle presses, sizes 30, 34, 44 and 56 inch; Golding jobbers, sizes 10 by 15, 12 by 18, 15 by 21; 11 by 17 Autopress; White & Hickok numbering machine; also all sizes and styles of cylinders, Gordons, stitchers, folders, paper-cutters, etc.; special machinery; new and rebult machinery. WANNER MACHINERY CO, Chicago.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

REBUILT PRESSES, capacity of all sizes of newspaper and job work. Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose street, New York city

FOR SALE — One Hickok ruling-machine with 32-inch cloth, double beam, OA striker, improved layboy; also one Piper ruling-machine with 44-inch cloth, double-beam striker, improved layboy; both machines are a bargain. A 64.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18 and 15 by 21; these presses are practically new in condition and appearance; also also izes of cylinder presses; send for list. PRESTON, 49A Purchase, Roston

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHUNERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Whitlock cylinder press; positively good as new; will print sheet 30 by 44; will sell very cheap. Write THE OIL REVIEW PUBLISHING CO., Sistersville, W. Va.

FOR SALE — Michle Pony, bed 26 by 34, nearly new, in perfect register; press has been carefully handled and shows no marks of abuse or wear; f. o. b. central Michigan. A 348.

FOR SALE — Campbell 8-page stereotype press, No. 1, good condition, with stereo outfit; bargain for country paper. Address CAMPBELL, P. O. Box 1329, New York city.

FOR SALE — COTTRELL CYLINDER PRESS; four sizes; perfect condition; now running. MULLER PAPER GOODS, Linden and Prospect sts., Brooklyn, N. Y.

MIEHLE PRESS, No. 4, bed 29 by 41, type 24 by 37, 4 form rollers; used very little; 5 years old; office closed past year. GEO. H. ADAMS, Pine Bluff, Ark.

FOR SALE — One Christensen Automatic saddle stitcher in good condi-tion; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, Ill.

875 buys one Automatic card-printing press in first-class condition; write CHAS. FREEDLUND, 1073½ Main st., Dubuque, Iowa.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE by the Patterson Tool & Supply Company, Dayton, Ohio, a 54-inch paper-cutter in excellent condition.

HELP WANTED.

Agents.

PRINTING-HOUSE REPRESENTATIVE, individual or firm to solicit eatalogue and other printing work in New York city and surrounding territory; references required; salary and commission. STEINMAN & FOLTZ, Lancaster, Pa.

Composing-Room

WANTED — High-class machinist-operator, non-union, who is accurate proofreader and hand compositor; yearly contract. QUEEN CITY PRINTING COMPANY, Charlotte, N. C.

Managers and Superintendents.

NEWSPAPER ADVERTISING MANAGER, must have experience, energy and ideas; excellent opportunity in undeveloped field; \$20 to start. THE INTELLIGENCER, Lancaster, Pa.

Office.

WANTED — FIRST-CLASS ACCOUNTANT to take charge of cost system, all office accounting, collections and bookkeeping in a print-ing stabilishment; one familiar with cost systems. Address REPUBLI-CAN PUBLISHING COMPANY, Hamilton, Ohio.

PRESSMAN WANTED TO GO TO SCOTLAND; must have had exper-fence of high-class work on Meisel rotary check-book printing press; young man, capable and energetic, able to take charge of department, if necessary; apply, stating salary expected, and enclose copies of ref-erences. A 59

WANTED — Harris pressmen, experienced on S-1 two-color 15 by 18 Automatic; no others need apply; steady work, highest wages; 48-hour shop; no labor trouble. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — EXPERIENCED SALESMAN with ability to estimate and handle high-grade trade for a modern, efficient plant. THI BACHARACH PRINTING COMPANY, 415 Ploneer st., Cincinnati, Ohio

WANTED — Salesmen to sell printing; men who have an established trade and can carry trade with them; one of the best-equipped plants in U. S. M 17.

INSTRUCTION.

LINOTYPE INSTRUCTION—18 Mergenthalers; evenings, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80: six months' course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MER. EEXTHALER LINOTYPE SCHOOL, 132-325-357 East 16th st., New

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND PRINTER would like position in medium-sized shop where there is a bright future to look ahead to; good, tasty work-man on presswork and composition; best of references. L. A. R., Box 169, North Conway, N. H.

Bindery.

POSITION WANTED as bindery foreman by a man thoroughly experienced on all branches and classes of bindery work; capable of handling help in such a way as to obtain best results; I am strictly honest, moral and upright in every way; can furnish best of references as to character and ability. A 963.

WANTED—Position by practical paper-ruler and binder with thor-ough knowledge of printing, lithographing, engraving, envelope and paper stock; close buyer, competent estimator; superintendent print-ing-plant 10 years. A 945.

WANTED - Position as bindery foreman; am fully capable of han-dling help and can furnish best of references. A 63.

Composing-Room.

SITUATION WANTED—By first-class, all-around, speedy union printer of fifteen years' experience in both city and country; thorpwork of soles interest as well as own; not always trying to tell the boss how to run his business or draw salary week ahead; positively no boose or tobacce in any form; would not condier anything that is not permanent; will give satisfaction; go anywhere; all correspondence answered. A 68.

SITUATION WANTED - Desk foremanship for composing-room by a SITUATION WANTED—Desk foremanship for composing-room by a thoroughly competent and reliable printer; an experienced man and no novice; capable of turning out high-grade work, such as catalogues, souvenirs, booklets, loos-leaf devices, tariff, railroad printing and general jobwork; married; strictly temperate; prefer the South, but will consider other locations. A 922.

GERMAN-ENGLISH LINOTYPE OPERATOR wants day situation; German daily preferred, but will also consider weekly, with floor and stone work; union; state scale and how long machine already used. JOHN ROHDEN, 3017 Davenport st., Omaha, Neb.

JOB COMPOSITOR desires to secure steady position with firm doing high-grade work, with chance for advancement; with present employer twelve years; does not use liquor or tobacco; union; prefers New England or Middle Alfantic States. A 65.

PRINTER, neat and speedy, graduate of the I. T. U. Course in Printing, with linotype experience, desires position where opportunity at machine is available; union or unorganized town. A 67.

LADY OPERATOR wants to make a change; now employed; can hold down a good stiff job, daily or job office; has worked on large catalogues. A 80.

COMPOSITOR — Job and ad. man seeks position about 50 to 100 miles from New York city; union or unorganized town; married. A 13.

SITUATION WANTED — I am a No. 1 press photographer and photo-engraver on newspaper work and am open to an engagement; satis-faction guaranteed. HOMER FITCH, Dalton, Mass.

PRACTICAL PHOTOGRAPHER desires position; process or offset negatives; line, half-tone or color work; experienced in printing on metal for any method. A 948.

Managers and Superintendents.

WANTED FOREMANSHIP — Would like to get in touch with firm in need of experienced and dependable man for medium-sized office, preferably one doing blank-book and general commercial printing; good references. A 55.

SALES MANAGER — Printing — will change; wide and splendid acquaintance; will go anywhere. WILLIS, Savoy Hotel, Cincinnati, Ohio.

Office.

YOUNG MAN anxious to connect permanently with reliable printer: 7 years' experience as order clerk, buyer and assistant superintendent. A 85.



MAKE MONEY by attaching NEW CENTURY FOUNTAINS to your jobbers. The perfection of fountains, Will

increase press output from 3,000 to 5,000 a day on steady runs, ng impressions. One-screw ink feed. One-screw roller contact. Will not mark

the print. Minimizes danger of which cases in graph of uniform inding. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer RESULTS—More Impressions and Better Work. For Chandler & Price, Challenge and all Gordon Presses.

Get a descriptive circular from your dealer or send to us,

THE WAGNER MFG. CO., Scranton, Pa.

Pressroom.

PRESSMAN, age 28, with 12 years' experience on cylinder and platen presses, for several years foreman of systematized office; been in present location 14 months, but wishes to change on account of environment; steady, reliable, union, unmarried, good references as to character and ability; prefers West A 49.

CYLINDER PRESSMAN, reliable on half-tone and commercial work, seeks permanent position; union; married. A 938.

PROOFREADER in Middle West seeks position in first-class open shop; thoroughly experienced; jobwork preferred. M 41.

WANTED TO PURCHASE.

WANTED — Secondhand: Press for six or seven column paper; book folder; small stereotyping outlit; wire-stitcher; linotype or intertype; composing stone with frame; give description. J. F. SAM-

BORSKI, Westfield, Mass.

WANTED — Medium-size machinery and equipment for commercial printing-plant; must be in first-class condition; give lowest cash price and full particulars in first letter. A 79.

WANTED — Stereotyping plant to cast 7-column, flat page, including shaving machine to make type-high and cored casting box; give price on each article and outfit. A 61.

WANTED — One Style 30-A Hickok ruling-machine, 38 inches between rails, with 32-inch cloth, two automatic strikers and No. 1½ layboy. J. M. SHICK CO., Indiana, Pa.

WANTED TO PURCHASE — One magazine for Linotype, No. 5. MAC-GOWAN-COOKE PRINTING CO., Chattanooga, Tenn.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used

BUSINESS DIRECTORY.

Advertising Blotters.

POLTES Geographical Series of blotters—covering every State in the Multiple Market of the Series of Bottlers (Lobe, Porto Rice, West Indies, Important cities are freeedoms, Mexico, Cuba, Porto Rice, West Indies, Important cities are freeedoms, which is the series of t

Badges and Buttons.

BADGES AND BUTTONS for societies, clubs, conventions, candidates, etc.; ribbons stamped in gold or printed in colors; highest grade of work. CHAS, L. STILES, 230 North Third st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing.

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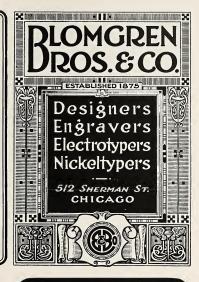
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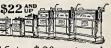
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THE TYPOGRAPHY of ADVERTISEMENTS By F. J. TREZISE

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"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate The Inland

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Professor Walter Dill Scott. 136 pages, 65 illustrations in two colors, Price \$2.10 postpaid.

THE INLAND PRINTER CO. 632 Sherman Street, Chicago

AMERICAN

Model 31

ess Than One Cent a Day

American Numbering Machine Co.

224-226 Shepherd Ave., Brooklyn, N.Y. 123 W. Madison St., Chicago, Ill. 2 Cooper St., Manchester, England



AMERICAN

Model 30

Vheels ess Than One Cent a Day

In stock and for sale by

Dealers Everywhere THROUGHOUT

Specify AMERICAN when ordering

Save 3 to 5 Hours on Your **Embossing Jobs**

No more waiting for Embossing Counters to dry, O. S. Ever-Ready Embossing Wax has been used privately over 20 years. It is used without heat, gives better results, and is a great time-saver—as jobs can be run from 2 to minutes after embossing



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Wax is especially adapted for
use on Universal
E m b o s s i n g
Machines. Send
for sample and
literature, which
will be gladly sent
on request

OTTO SCHMIDT, 34 Lawton St., Brooklyn, N. Y. Ask your Dealer for O. S. Ever-Ready Embossing Wax. If he can not supply you send order direct.

Here's the Joint for Economy and Service ALLIGATOR STEEL BELT LACING "Just a Hammer to Apply It."

Flexible Steel Lacing Co. 522 S. Clinton St.

Consult the Specialists who KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

Will help to Increase Your Sales - Decrease Your Losses RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

160 BROADWAY

General Offices

NEW YORK

Positive Accuracy and Saving of Valuable Time and Labor Results from the Use of

STEPHENS "MULTIO HEXSET"

To be modern and to eliminate all waste motion and unnecessary delay in your make-up, you should use this novel inven-tion in your plant. 6 Point to 72 Point, Solid or Hollow Bodies, carried in stock, ready for immediate delivery. The prices are low. Send for our descriptive circular matter.

SAMUEL STEPHENS, On the Square 174 Fort Hill Square Boston, Mass.

BUXTON & SKINNER PRINTING AND STATIONERY CO. ST. LOUIS

Turner Bland Company Cleveland, Ohio,

Genkenesi
Two weeks ago we equipped one of our Gordon Presses with your Mogran Expansion Roller Truck. We found that this device will effect quite as wing in roller express. Also gives a considerable ing of the moiseless feature. This alone is quite an important matter in a press from 621 presses, manding you an order, herewish, to equip 22 of our presses with your Morgan Expansion Roller Truck.

February 25, 1916.

A turn of that nut (without taking the

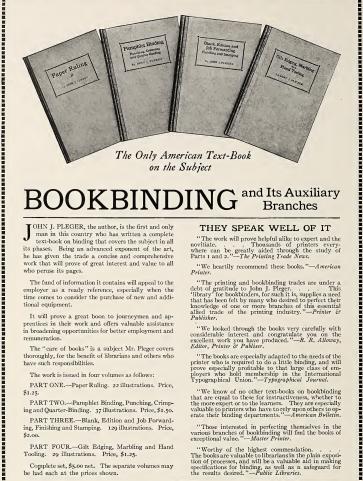
roller from the press) will instantly and accurately set the roller of a platen press.





Yours truly,
BUXTON & SKINNER PRINTING
AND STATIONERY CO. Made for Chaudler & Price and Golding presses. Ask your dealer or write to

Morgan Expansion Roller Truck Company, 2003 East Fourth St.



BOOKBINDING and Its Auxiliary Branches

OHN J. PLEGER, the author, is the first and only man in this country who has written a complete text-book on binding that covers the subject in all its phases. Being an advanced exponent of the art, he has given the trade a concise and comprehensive work that will prove of great interest and value to all who peruse its pages.

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"The work will prove helpful alike to expert and the novitiate. . Thousands of printers everywhere can be greatly aided through the study of Parts 1 and 2."—The Printing Trade News.

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"The printing and bookbinding trades are under a debt of gratitude to John J. Pleger. . . . This 'library' for bookbinders, for such it is, supplies a need that has been felt by many who desired to perfect their knowledge of one or more branches of this essential allied trade of the printing industry."-Printer & Publisher.

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If you want to produce

Highest Quality Printing

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NEW YORK

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Roberts Numbering Machine Company

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Always retaining its brilliancy. The only paper that will take the place of

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PEERLESS PATENT

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Write for trade price and samples and do it to-day

The John B. Wiggins Co. Established Engravers, Die Embossers, Plate Printers, 52-54 E. Adams St., CHICAGO



Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, \$2 per annum. The Office of THE PROCESS MONTHLY 14 Farringdon Avenue London, E. C.

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An old established, responsible company manufacturing specialties for the printing and kindred trades wishes to secure a sales manager with headquarters in Chicago. Goods are used throughout the United States and in foreign countries,

Preference will be given to a man who can also handle the advertising as well as the selling.

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The Robert Dick Mailer

Read what o The Waco Times-Herald.



The Waco Times-Herald,
Dick Patent May (20, Tex., Aug., 2, 1911,
139 W. Tupper St., Bidfalo, N. Y.
Gendernen, I have been using your patent
mailer for five years with most satisfactory
machine on the market to-day. My record
per hour is 6,500, which I think is the best
you use this letter in any way you see fit,
Yours very truly, B. D. Geiser,
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Manufactured in inch and half inch sizes

Rev. Robert Dick Estate, 139 W. Tupper St.



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At Our REGULAR Price of 12 Cents a Pound

Despite statements to the contrary we are furnishing the trade with a Superior Quality Glue which positively contains its necessary proportion of GLYCERINE. Send for a FREE sample for a practical test or chemical analysis to verify our statement. Share in the benefit we made possible for you when we contracted for GLYCERINE before its price "jumped," which enables us to maintain our regular price of 12 cents per pound for a glue which can not be equaled by any other manufacturer.

SEND FOR YOUR SAMPLE AT ONCE

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132 FRONT STREET NEW YORK CITY

THE DUPLEX

A Wonderful Price!

The Greatest Opportunity Ever Offered to Publishers of Newspapers of Moderate Circulations

The Duplex Printing Press Company will accept orders until July 1 next, for 4, 6 and 8 page Duplex Flat-Bed Perfecting Presses, at \$2,250 cash, or \$2,500 with deferred payments.

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FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

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Award of Honor and Gold Medal

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Endorsed by users everywhere.

No Tapes — No Knives — No Chains

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CLEVELAND, OHIO

NOW READY

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Typographica is a 24 page pamphlet, 8x11 inches, beautifully printed in two colors, showing in attractive form, the types designed and for sale by Mr. Goudy. In this issue is reprinted William Morris's address "The Ideal Book." Every page of Typographica presents something of typographical interest treated in a characteristic way. Cover design by Mr. Goudv.

Send 10 cents in stamps for a copy.

FREDERIC W. GOUDY, 2 East 20th St., New York City Set in the new 18 point Kennerley No. 2 (20 point face on an 18 point body.)

Middle - Aged Comps. as Operators

Twenty-five years ago almost everybody thought that the life of a linotype operator would terminate at forty or forty-five years. The fallacy of that prediction can be proved by any person who cares to give a few hundred operators of to-day "the once over."

Another hoary notion was that men could not learn to operate the linotype after they had passed thirty-five or so. Time has given that idea a knock-out blow.

If you are a middle-aged hand compositor and see better wages or a steadier or more desirable job in front of you as an operator than as a hand compositor, don't let the bugaboo of your age interfere with your ambition. The chances are that all you need to overcome the obstacles made large by tradition is a little courage.

Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago, Illinois

THE SPEEDY

No. 2 Boston Stitcher



LTHOUGH on the market but a short time, the No. 2 Boston has revolutionized pamphlet binding. Built for speed and highgrade wire stitching, the output is limited only by the operator's ability. Two hundred and fifty stitches per minute may be obtained, and if equipped with direct current motor and controller, the speeds may range downward to 125 stitches per minute. The illustration shows how easily heads are removed if desired. Where several No. 2's are used, an extra head insures uninterrupted service. All working parts are hardened steel and SINGLY ADJUSTED. The capacity of the No. 2 Boston is two sheets to one-quarter inch, using wire from No. 30 to No. 25 round. The shipping weight is 200 pounds. Write for catalogue.

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of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms,

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For Sale by
The Inland Printer Co.

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You can get a thorough understanding of the Linotype Machine in all its parts from this book



275 pages. Size, 4½ x 7. Leather binding. Price, \$2.00. Postage, 10 cents extra.

The Inland Printer Co.

632 Sherman Street, CHICAGO 1729 Tribune Bldg., NEW YORK

THE MECHANISM OF THE LINOTYPE

By JOHN S. THOMPSON

The subject matter in this book, first published in serial form in THE INLAND PRINTER, has become the standard reference work on the subject of the Linotype machine. The present revised edition embodies all the improvements made in the Linotype to the present time. It is used as a text-book in The Inland Printer Technical School, and as such its practices and teachings have been thoroughly tested and found good. For a thorough understanding of the Linotype machine in all its parts this book has no equal. It will be found invaluable by the experienced operator as well as the novice.

CHAPTER HEADINGS

Keyboard and Magazine; The Assembler; Space-band Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Tistributor Sox; Distributor; Vise-Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; List of Adjustmes; Definitions of Mechanical Terms; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Nine, Eleven and Twelve; Erecting Machine; etc.

Particular people go a long way to get what they want

If your local electrotyper is not giving you what you demand in service-quality-price, we want to hear from you.

We have many satisfied "particular customers" in all parts of the country and there is no reason why you should not be added to this list. In fact, there are many reasons why you should.

> We will be glad to tell you at any time about the advantages we have to offer.

DINSE, PAGE & CO. Electrotypers, Nickellypers, Stereotypers

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Get a Printing Job







Here's a tiptop idea that your bankand all the other banks in town-ought to warm up to in a hurry.

Show them that the envelopes they use for returning the cancelled checks and monthly statements offer them excellent opportunity for good advertising. Draw up a dummy along the lines of those in the cut, suggesting that they use an envelope with a different ad. each month. Help them out with the "copy" if necessary—and of course land the printing job.

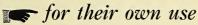
Then talk to us about turning out the envelopes to a big advantage—either regular pattern or the "window-face" style shown above.

Western States Envelope Co. Makers of Guaranteed "Sure-Stick"

Envelopes for Printers and Lithographers Dept. N, Milwaukee



When the Typefounders want a Saw-Trimmer

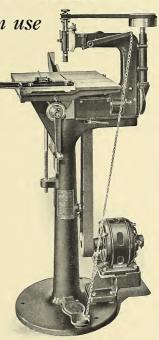


in cutting strip leads, slugs, reglet, wood furniture, brass rule, mitered corners—where-ever accuracy to the American point system is a requisite

—they buy the Miller

54 Printers' Supply Houses now use Miller Saws. They know every wearing part of the Miller Saw is furnished with means for compensating wear—maintains its unfailing accuracy year after year—built to last a lifetime—and





Ask for 1916 Catalog

It's the best buy of a lifetime

CHICAGO SALESROOM Machines and Supplies always in stock Rand McNally Bldg., 550 S. Clark St.



the Modern Shop

HAT we do not consider it good business to tie up your C. & P.'s is self-evident. Our aim is to give you double production by substituting high-speed, accurate, automatic feeding for slow, inaccurate, hand-feeding on your 10 x 15 Chandler & Price presses. -Miller Feeders never tie up vour presses.



the Modern Shop

T IS a fact, your C. & P.'s are never tied up when equipped with Miller Feeders. Instantly detached any time you want it. If your customer wants a few press proofs simply raise the Miller out of the way, or, if you have a big sheet, pull out hinge pin and lift it off. -Miller Feeders never tie up your presses.



the Modern Shop

QUIPPING your C. & P.'s with Miller Platen Press Feeders is the prime requisite for an overwhelming frontal attack on cost of productionvet the Miller is never a menace. Its detachableness affords a masterful retreat at any stage of the battle. -Miller Feeders never tie up your presses.



The Sign of the Modern Shop

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NIQUELY designed on broad, basic principles, the coveted operations of perfect separation, register and delivery are superbly embodied in the Miller. These features, combined with faultless construction, make it the "leader of all platen press feeders." -Miller Feeders never tie up your presses.

> entire year, 1915, over 1800 impressions per running hour. A letter request

ERHAPS it will be interesting to learn that two Millers in a mid-west shop each averaged for the

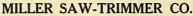


The Sign of the Modern Shop CHICAGO SALESROOM Rand-McNally Building

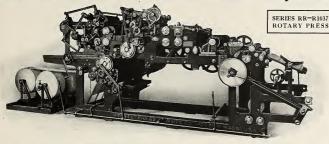
550 South Clark Street

will bring an attractive folder full of details. -Miller Feeders never tie up your presses.

MAIN OFFICE AND FACTORY: POINT BUILDING, PITTSBURGH, PA.



You Don't Have to Sacrifice Profit to Meet Competition



The plant equipped with special machines can always get the profitable jobs. For instance, here is a press especially adapted for Order and Loose-Leaf Forms, Bills of Lading, etc. It prints both sides, perforates, numbers, punches, collates one to four webs and piles packages of fifty sets of single, duplicate, triplicate or quadruplicate 1° to one side. Output 10,000 full size sheets per hour. Automatic in feed and delivery with the well-known Meisel patent automatic numbering throw-off device.

MEISEL PRESS MANUFACTURING COMPANY

Designers and Builders of Automatic Presses Delivering Finished Products in One Operation Slitters, Rewinders, and Special Machinery for the Printer. Correspondence Solicited

ADDRESS-FACTORY, 944-948 DORCHESTER AVENUE, BOSTON, MASSACHUSETTS

Give Your Customers Service—



Static electricity in your paper stock, augmented by cold weather, causes unnecessary and annoying delay, poor work and decreased output—all of which can be avoided by installing on each press a

Chapman Electric Neutralizer

Then, winter or summer, your presses will run at their highest efficiency, and you can give your customers the best of service.

Isn't it worth investigating? Let us send our illustrated circular No. 28.

U. P. Stamp of quality is also on our Automatic Feeder and Vacuum Bronzer.

United Printing Machinery Company

n6 East 13th St. New York 100 Summer St BOSTON 325 S. Market St. Chicago

The Printing Art

"The Fashionplate of Printerdom"

HIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9 x 12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

SSUED BY

THE UNIVERSITY PRESS

CAMBRIDGE, MASS.

Get the News of the Printing Industry Twice a Month

Every printer, whether he be employee or employer, should keep informed of the activities of the printing and publishing industries.

Gie

AMERICAN PRINTER

(now published twice a month) in addition to an attractive and instructive section on the theories and practices of good printing, gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

The subscription price has not been increased — \$3.00 a year in the United States and \$3.50 in Canada. Sample copies 20 cents each.

Let us add your name to our list

Oswald Publishing Company

344 West Thirty-Eighth Street, New York

Here's a book you ought to have.

BUILDING AND ADVERTISING A PRINTING BUSINESS, by H. H. Stalker, treats of methods of improving the quality of output and turnover, and gives suggestive advertisements for printers. It will prove a source of inspiration and practical worth to every one who reads it.

Sent postpaid anywhere for \$1.05

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

To Sales Promoters of Printing Office Supplies

You know how valuable it would be to you to know the name and address of those in the trade on the Pacific Coast who are contemplating the purchase of a new press, a new cutting machine, a new foolder, or other new devices for making money or turning out up-to-the-minute pieces of printing;

You know how valuable it would be to you to have your catalogs and price-lists (or your personal salesman) placed in the hands of—or at the personal service of—prespective purchasers on the Facilie Slope; But you think such valuable service would cost you a great deal of cold cash—so much that your firm could not afford it.

Then you are mistaken!!

Any sales manager can have this valuable service by becoming a regular patron of the advertising columns of The PACIFIC PRINTER & PUBLISHER.

Each city and town on the Coast sends The PACIFIC PRINTER & PUBLISHER "news reports" of contemplative buyers, exchangers, "help wanters," complaints regarding machinery and supplies, etc., etc.

Each printer and publisher on the Coast knows he can secure unbiased information from The PACIFIC PRINTER & PUBLISHER as to what is the best list of articles to buy from; and—

Each advertiser in The PACIFIC PRINTER & PUBLISHER, in his respective line, is furnished with a list of "prospective purchasers," on the Pacific Slope, just as fast as the names and addresses reach the office of The PACIFIC PRINTER & PUBLISHER.

And considering the expense of printing and circulating The PACIFIC PRINTER & PUBLISHER, being the only periodical of its kind on the Coast—and having a good circulation in Hawaii and the Philippines, in China, Japan and the East Indies—the space rates charged advertisers are extremely moderate.

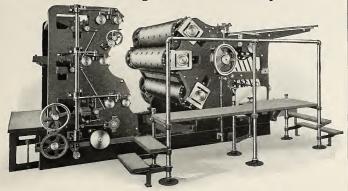
Write us for further details on how you can follow this up — and make nore money.

Subscription Rates: \$3.00 a year; Canada, \$3.50; Foreign, \$3.75.

The Pacific Printer & Publisher

San Francisco, California

Do You Need an Up-to-Date Rotary Press?



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY GIBBS-BROWER COMPANY, Agents BOSTON, 184 SUMMER STREET TORONTO, 445 KING STREET WEST

"Multitint" Multiplies Printers' Profits

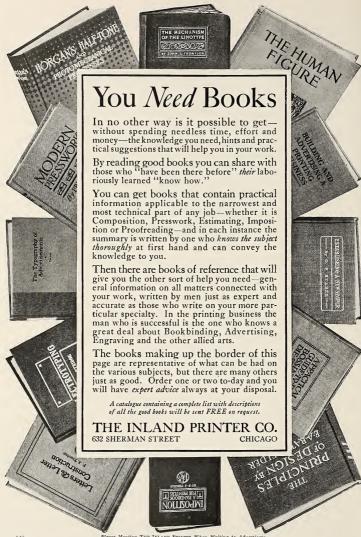
The first man in your town to use it, gets the *big* profits. One can of MULTITINT gives you an exact tint match for every color paper. Also produces water-mark effect just the same as if it were made in the paper. Used just like ink on your own presses. No more matching colors and washing rollers.

Send Us Your Order-We'll Send You a Can

If you are a skeptic—send no money—we will send a can on trial—if you like it send us \$3.00; if not, return it at our expense.

Multitint Chemical Laboratories

1248 Broad Street, Providence, R. I.







APRII 1916

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Also, make sure his authorization has not expired and that he gives you our official receipt.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO

HIGHER PAY— BETTER WORK MORE EASILY DONE

Here, in his own words, a thirtyyear-old Massachusetts student recites the benefits attained by him from the study of the lessons:

YOU, Mr. Compositor, can share in the advantages of those who graduate from

"I wish to state that The I. T. U. Course was the direct cause of increasing my salary six dollars in two years by making me a better workman in every way. While I was taking the Course, my salary was increased twice (\$2.00 each time). After I graduated I got an offer from another firm of \$2.00 a week more than I was receiving and my employer, sooner than lose me, offered me \$2.00 a week to stay. I stayed and I am guaranteed steady work the year round. If there is no work I get my pay just the same. Aside from the good it did me in my work, I have earned \$5.00 for hand-lettering signs for different parties in my spare time. Although most people think my hand-lettering splendid, I have not sufficient confidence in myself as yet to introduce it into my daily work, but I intend to practice hand-lettering in the advanced stages this winter, so, if you have any books which you think will answer the purpose, I would be very pleased to hear from you."

The I. T. U. Course

TERMS

Thirty-seven lessons (including either the nine lessons on lettering or the nine lessons on punctuation, etc.) are sold for \$25, if paid for in advance; by instalments, \$30—\$2.50 with application and \$1 a week till paid.

The complete course (including elemental lessons and lettering—forty-six lessons in all) costs \$33 for cash or \$38 if taken on the instalment plan.

The short course on punctuation, etc., is sold separately, when desired, for \$10—\$2.50 down and \$1 a week, or \$1 with each lesson, if more than one lesson a week is taken.

FOR COMPLETE EXPLANATORY MATTER, ADDRESS

The I.T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILLINOIS



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Greatly increased efficiency results when the construction of a machine is especially adapted to meet the particular requirements of your work.

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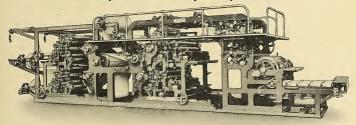
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THE GOSS PRINTING PRESS CO. OF ENGLAND, LTD., HAYES, MIDDLESEX

See Special Insert

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For an Important Announcement of

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Models 16, 17, 18 and 19

MERGENTHALER LINOTYPE CO.

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The and Gratitude has been defined
As "a lively appreciation of
Favors to come";
But we trust that in happier times
The printers of these United States
Will recognize and remember
The ability, ingenuity and efficiency
With which American Printing
Ink Makers

Have been, and are overcoming
Almost insuperable difficulties
In keeping the trade supplied
Despite the well-nigh desperate
Conditions prevailing since
eighteen months.



Sigmund Ullman Co.

New York Chicago Cleveland



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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151-153 Kentucky Avenue

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NGFIELD, OHIO

Shuey Factories Building



GOUDY OLDSTYLE

PATENT APPLIED FOR

GOUDY OLDSTYLE WAS DESIGNED BY FREDERIC W. GOUDY OF NEW YORK, A LETTER ARTIST OF INTERNATIONAL REPUTATION, MANY EXPERT TYPOGRAPHERS CONSIDER THAT MR. GOUDY HAS PRODUCED IN THIS LETTER A TYPE FACE WHICH FOR BEAUTY OF DESIGN. COLOR AND LEGIBILITY HAS NO PEER

36 Point

6 A \$3 40 10 a \$3 10 \$6

KINGDOMS Bright designs increase profit

0 Point

A \$2 65 14 a \$2 95 \$5

MODERNIZED Neat typography quickly executed

24 Point

A \$2.05 16a \$2.25 \$4.30

MEASUREMENTS Obtain legibility and good effect with type set in short measures

10 Doint

A \$1 95 23 a \$2 15 \$4 1

EXQUISITE SPECIMEN Handsome results secured by typographer on several fine pieces of printing with the Goudy Oldstyle series 14 Point

17 A \$1 85 34 a \$2 00 \$3 85

EFFICIENT COMPOSITIONS Modern tastes in typography are leaning more and more towards simplicity in composition, as well as moderation in the use of colors

12 Point

21 A \$1 70 40 a \$1 80 \$3 50

EXPECT HARMONIOUS DESIGNS Discriminating purchasers of a printer's product are insisting on nicely arranged type designs, devoid of all unnecessary decoration & intricacy & \$1234567890

to Doint

24 A \$1 50 48 a \$1 70 \$3 20

GIVE AN IMPRESSION OF SINCERITY AND CANDOR TO ADVERTISEMENTS The biggest problem of most advertisers, and the one least frequently solved, is to get into their advertising copy that necessary element which will gain the confidence of the reader

8 Point

27 A \$1 35 54 a \$1 55 \$2 90

EFFICIENT COMPOSING ROOM EQUIPMENTS
GREATLY REDUCING COST OF TYPESETTING
Finiting establishments that have of late installed the
new steel composing room equipment are unanimous
in their verdict as to the saving effected in composition
and imposition costs. This saving is due in great part to
the wonderful concentration of materials of all kinds

6 Point

29 A \$1 15 58 a \$1 30 \$2 45

ROOKS SET IN FOUNDRY-CAST TYPE WITH ITS PERFECT.
ALKOMENTS AND CLEAR FACES PREVENT FERSTRAIN
Books written on clay or stone tables are hardly comparable with
books written on parchment scrolls, while the hand-lettered book
of the Middle Ages is in an altogether different category from the
remetted neurony volumes set in foundry-cast type and printed on
presses that are marvels of ingenuity. The modern book should be
printed with a view to the prevention of gresstrain 2 #2134657890

Oldstyle Figures 1234567890 for all sizes, and SMALL CAPS from Six Point to Eighteen Point, are fonted separately and furnished only when specially ordered

AMERICAN TYPE FOUNDERS COMPANY

FORTY-TWO POINT AND FORTY-EIGHT POINT GOUDY OLDSTYLE IN PREPARATION







INTERTYPE STANDARDIZATION

By which Intertypes A, B and C are readily interchangeable, has enabled us, while maintaining the same high quality in material and workmanship, to reduce the cost of manufacture of these models. The resultant saving will be shared with the trade by

NEW INTERTYPE PRICES

IN EFFECT APRIL 1, 1916

MODEL A

SINGLE MAGAZINE MACHINE

\$2.100

Former Price, \$2,150

MODEL B

TWO MAGAZINE MACHINE

2,600 Former Price, \$2,750 MODEL C

THREE MAGAZINE MACHINE

\$3,000

Former Price \$3,250

(F. O. B. NEW YORK, 5% DISCOUNT FOR CASH)

A ONE PRICE STANDA BASED ON FAIR PLAY, FAIR PRICES, FAIR PROFITS

Intertypes are made in the most modern and best equipped Composing Machine Factory in the World. They are guaran-

teed to be unsurpassed in design, material and workmanship. Intertype Service Department follows every installation.

THE RIGHT TO MANUFACTURE IS SUS-TAINED BY THE COURTS



INTERTYPE CHICAGO

CORPORATION NEW ORLEANS

SAN FRANCISCO 86 THIRD STREET





any platen or cylinder feeder of average intelligence plus—



the AUTOPRESS will easily equal, at lesser cost and in quicker time, the output of—

Four Platens

Do You Know the AUTOPRESS?

Not opinions nor impressions gleaned from scanning our advertisements, but the thorough knowledge acquired through a careful investigation—that is what we mean.

Have you ever seriously considered the AUTOPRESS in relation to your own plant, your own working conditions? Do you know that the AUTOPRESS actually feeds, prints, delivers, jogs and counts automatically at 5,000 impressions an hour? That it will equal the output of from three to four platens in the same period of time, giving you a superlative degree of quality? That it will split hairs in register and lay colors of apparently unsoundable depth? That it will handle fully 90% of the jobs found in the average print-shop?

DON'T MERELY PRINT IT—"AUTOPRESS IT"

To make a larger profit on every job run, Autopress it. You save in feeder hire, in space, light, power. You gain in output, in quality, in prestige, and in the good will evidenced by satisfied customers. An AUTOPRESS in your plant prepares you for bigger and better work that now escapes to the shops of printers who are better equipped. An AUTOPRESS will instantly lower your costs and raise the efficiency of your pressroom.

Resolve—now—to really know the AUTOPRESS. Learn—now—of its great money-making capabilities.

Write for Particulars To-day

American Autopress Cmpany

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

The John Thomson Press Company

and the

Universal Type Caster

After a thorough investigation of the type-making machines now offered to printers, the JOHN THOMSON PRESS COMPANY has completed arrangements with the UNIVERSAL TYPE-MAKING MACHINE COMPANY to act as general sales agents for the Universal Type Caster.

In view of the reputation of the John Thomson Press Company and the standing its presses enjoy in the printing trade, we believe the selection of the Universal Type Caster by the John Thomson Press Company will be of interest to all prospective purchasers of type-making machines.

The Universal Type-Making Machine Company's selling and service organizations will be maintained intact. Whether machines are purchased direct, or through the John Thomson Press Company, all Universal users are assured of the fullest cooperation and service from the manufacturers.

There is maintained at the Universal Company's Western office, Transportation Building, Chicago, and at its Eastern office, Printing Crafts Bldg., Eighth Ave. and 34th St., New York, a staff of representatives thoroughly familiar with the best composing-room practice, and of long experience in the type-casting machine business.

John Thomson Press Company

253 BROADWAY, NEW YORK CITY

CHICAGO SAN FRANCISCO BOSTON
PHILADELPHIA CINCINNATI
LONDON

F.&L. Mystic Compound

Something for which every printing establishment has use, as it—

Prevents offsetting and saves slipsheeting; Stops colored inks from crystallizing and makes them lie smooth and perfect;

Facilitates printing one color over another.

A little rubbed across the angle rollers of the press when stops are made, prevents the ink from drying on the rollers and makes it possible to start press again by washing off plate and form only.

A trial will convince you of its many good qualities.

Manufacturers

OF

Highest Quality Printing Inks

The Fuchs & Lang Manufacturing Company

119 W. 40th STREET NEW YORK 150 N. FOURTH STREET PHILADELPHIA 120 W. ILLINOIS STREET CHICAGO



TO PRINTERS-

Do like scores of your fellow craftsmen and PRINTYPE your copy, proofs, lay-outs, etc., on the Oliver. Quicker and cheaper than submitting press proofs fris. Eliminates alterations, re-setting, etc. Saves time and money. Type, signs, etc. Saves time and money. Type, signs, borders, rules, etc., all done on the PRINTYPE Oliver, with vertical and horizontal line-ruling device and Selective Color attachment included FREE.

TO PUBLISHERS-

Every Publisher ought to have a good typewriter and our plan makes the Oliver the easiest to own. Mail the coupon for full particulars and ask us to take part payment in the form of advertising.

Started 1896 — Completed 1915 -Test Ended 1916

The Extra-Capacity Typewriter That Brings a Bigger Day's Work With Nearly a Third Less Effort

The great Work-Test has closed. Thousands of users employed this master machine to tabulate, bill and write all manner of forms from a postage stamp size to the widest insurance policy.

It was a monumental typewriter test, and lasted

The returns - now in - proclaim that the Oliver "NINE" will increase any typist's capacity, whether novice or expert.

Try It Before You Buy

One reason is the new Bi-Manual Duplex Shift that multiplies speed and makes touch writing 100 per cent easier!

Another is the trifling effort required to run this clear, accurate writer all day!

The touch is the lightest known for a standard key-board and never tires the muscles; the silence rests the nerves and brain; natural down-glance reading and PRINTYPE rest the eyes.

Several great Olivers were built before this "NINE." One gave visible writing to the world. But each was only a step toward this life-time finality.

Check Protector

The Selective Color Attachment writes two colors at option - and acts as a valuable check protector besides! This feature does the work of an office appliance that would cost from \$12 to \$20 extra. But we give it FREE on the Oliver "NINE."

We take your typewriter, regardless of make, to apply on this brand-new Oliver "NINE" that even a novice can operate. A liberal allowance to those who act quickly.

No Price Advance

In spite of its added values, we're selling this new-day typewriter at the old-time price and special terms - 17 cents a day! And remember, you need not risk a dollar until you've tried this remarkable writer on your own kind of work.

SEND TO-DAY for Oliver Book de Luxe that discloses the facts that staggered experts. You assume no obligation.

The Oliver Typewriter Co. 1278 Oliver Typewriter Bldg., Chicago

MAIL THIS FREE COUPON NOW

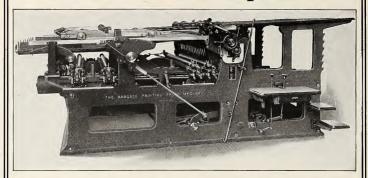
The Oliver Typewriter Co.			
1278 Oliver Typewriter Bldg.,			
Chicago III			

Send free, postpaid, information marked in the square—
Oliver de Luxe and special uses for printers.
Oliver advertising trade plan and new Book de Luxe.

Name	
Business	

Address

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

One of the Many Fine Things about the

PERFECT INK DISTRIBUTION

of the "OPTIMUS" is the wonderful new mechanism for driving the distributors. It must be seen, while not heard, to be appreciated. It is perfectly simple and absolutely noiseless.

A spiral shaft mounted in large, automatically oiled bearings is rotated by the reciprocating of the bed and transmits its motion to the distributors through bronze spiral gears.

It's as smooth as velvet.

It can not even wear noisy, for spiral gears retain their correct shape, even though worn, as the driving nuts are adjustable and have three times the needed wearing surface.

The spiral shaft bearings are adjustable and each part is made of the material best adapted to its purpose. The entire mechanism is powerful, silent and long-lived.

The entire Inking Arrangement is a marvel of SIMPLICITY, DURABILITY, CONVENIENCE and ECONOMY.

To best serve his own interests, every printer should know this whole mechanism in detail.

Send for our catalogs, invite calls from our salesmen and

See the "Optimus" Inking Arrangement in Operation

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK

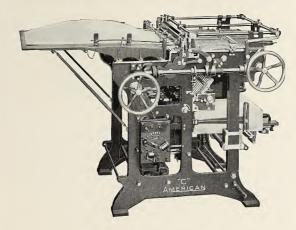
Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal. John Haddon & Co., Agents, London, E. C.

Unfold Your Folding Problems to the

AMERICAN

HIGH SPEED

JOB FOLDERS



Some Reasons Why An "American" Will Increase Your Profits

DOUBLE THE SPEED That Means Half the Cost

LESS SPOILAGE That Means More Profit

GREATER ACCURACY

HALF THE FLOOR SPACE

That Means Pleased Customers

That Means Less Overhead Charge

ANY WEIGHT OF PAPER, WITH OR AGAINST THE GRAIN, RIGHT ANGLE AS WELL AS PARALLEL

That Means You Can Tackle Anything-Everything

Send for Illustrated Catalogue H of Models A and B and Then Get a Demonstration

THE AMERICAN FOLDING MACHINE COMPANY WARREN, OHIO

Miehle Serial Number 10,000

Was delivered December 22, 1915, to Zeese-Wilkinson Company, New York



This is a two-color press and represents the highest achievement in flat-bed printing machines. It prints two colors on one side of sheet in one operation.

Nearly thirty years ago, late in 1886, Miehle Press Serial No. 1 first went into operation. And, while the Miehle to-day is vastly improved in every particular, Miehle Press Serial No. 1 is in actual service now.

The Miehle introduced radically new principles of design that have not only proven themselves right in every particular, but also have worked a practical revolution in letterpress printing.

The Miehle was introduced almost simultaneously with the half-tone plate, and its prompt adoption by the printing trade was because it made good on this difficult work.

Its solidity and accuracy of construction, which were large factors in producing this result, make the Miehle the most profitable and economical press to operate.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Co.

Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

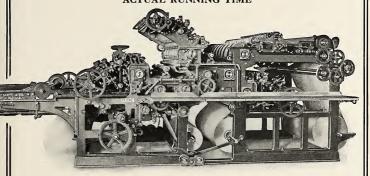
DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

LOOK AT THE FIGURES!

Forty-Seven Thousand One Hundred Sheets
Printed on a

SCOTT All-Size Rotary

In Seven Hours Thirty-Eight Minutes
ACTUAL RUNNING TIME



EVERY LARGE PRINTING OFFICE

having long runs of presswork can use one of these machines to advantage. The only trouble is many printers can hardly realize there is a web printing-press that cuts off any length of sheet.

IT IS POSSIBLE THAT YOU

are not thoroughly familiar with the Scott All-Size Rotary Web Press, and what it does, and we will briefly state to you that this machine cuts off ninety different lengths of sheets from 20 to 46 inches, and any width of paper can be used on the machine up to 70 inches. The speed of this machine varies according to the class of work, but you can do as good work on this machine as can be printed on any rotary press under the same conditions, as to paper, ink and pressman. It is also built to print an extra color on one or both sides of the sheet, if desired.

WHY NOT INSTALL ONE NOW?

WALTER SCOTT & COMPANY

AVID J. SCOTT, General Manager

Nain Office and Factory

PLAINFIELD, NEW JERSEY

NEW YORK, 1457 Broadway, at 42d St.

CHICAGO, Monadnock Block

Two Things Paramount

A Few
Typical Pieces of
Equipment



No. 941 Chase Rack (S



No. 636 Steel Plateo Pressroom Cabine



No. 549 Steel Admao Gabioet



to, 657 Steel Uoit Galley Cabine



No. 723 Steel Imposing Tuble for Galley Storage



in the manufacture of Hamilton Steel Equipments for Printers, Publishers and Newspapers—

QUALITY UTILITY

These are not meaningless words in the Hamilton organization. Nor are they "stuck" into the goods or woven into the advertising as "order catchers." They are the foundation planks of an institution that for 35 years has devoted its entire energies to this business. They are the key to Hamilton success in all countries of the world where the printing press is used.

The Hamilton Manufacturing Company

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE "The bard usage we have given the SEYBOLD CUTTERS in our bindery and stock room for the past few years has convinced us that for continuous service there is no other machine, in our opinion, which will stand up with the rigidity that is built in the SEYBOLD product. It is for this reason that we came to the decision which resulted in the purchase from you of the 74-inch SEY-BOLD APTON Cutter."

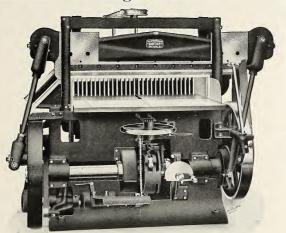
The Carey Printing Company New York

The Seybold "Dayton"

Automatic Cutting Machine

"After the past month's trial, we fully realize the advantages which you a saured us this machine would give us in commachine. While this is the largest machine we largest machine we have and is used to cut our heaviest work, there is practically no orbination which we have and is used to cut our heaviest work, there is practically no orbination of the same and the s

John W. Crawford Company New York



The Seybold "Dayton" Cutter is recognized as the standard of cutting machinery. What it is doing in some of the best plants of the country, it will do for you. Ask for demonstration.

"You are at liberty to say, as you truthfully can, that your cutters have during the past four or five years gradually forced out all competitors from this place; since buying our first Seybold we have bought nething else, although we have looked the market over pretty carefully every time. I don't know what better recommendation you can get than that."

William Green, Inc. New York

The Seybold Machine Company

Makers of Highest Grade Machinery

For Bookbinders, Printers, Lithographers, Paper Mills Paper Box Makers, Paper Houses, Textile Manufacturers Sample Card Houses, Etc.

Main Office and Factory, DAYTON, OHIO, U. S. A. BRANCHES AND ACENCIES: New York, The Seybold Machine Co., E. P. Lawon, 151-163 W. 2616 st.; Chicage, The Seybold Machine Co., C. N. Sterosa, 112-114 W. Harrison St.; Atlanta, J. H. Schweter & Bro.; Dallas, Barnhaft Bro. & Spidler; Sar Francisco, The Norman F. Hall Co., Toconto, The J. L. Morrison Co.; Winnipeg, Teconto Type Foundry Co., Litt; London, Smith-Horne, Lid. Address Natural Branch or Ageng.

"I am not a machinist and can't tell why I like the 'Dayton' better, but it's there in dozens of ways that a cutter can feel life can't explain them.

them.
"Of course the slant of the knife, easy control of variable pressure and a few of the other new features you talk about on this machine are fine and make it the most modern cutter I ever handled, but there's something else that I cannot explain to you, unless I say it handles like it was alive.

The Trade Bindery



SAFETY FIRST AND BOTH HANDS FREE

Your foot controls the speed. The service switch is inclosed and the fuses locked. You can't get a shock. The motor is up on a pedestal where you won't fall over it.

Write for Bulletin No. G-4



SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY
Main Offices: 527-531 West 341th Street, NEW YORK, N.Y.
Branch Offices in Principal Cities

Commencement Programs Invitations, etc.

Our largest and most complete line of engraved and embossed Commencement Programs and Invitations for 1916 is now ready.

If you are in a position to secure orders, we will take great pleasure in forwarding you a set of samples, upon receipt of 25c in stamps to cover mailing charges, etc.

STAUDER ENGRAVING COMPANY



Steel and Copper Plate Engravers & Printers and Embossers for the Trade 231 N. Fifth Avenue - - Chicago





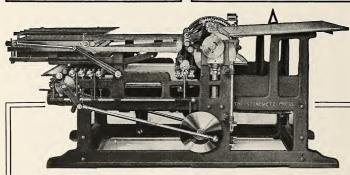
It's safe to buy a Star

Every purchaser of a Star Stick knows that he can have his money back, if after a trial he finds that it is not the best in every respect.

We sell thousands of sticks every year on this "money back if not salished" basis and not one of them is ever returned.

On sale by supply houses generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.



A Quality Press—A Service Press

The buyers of advertising printing to-day want better printing, and they want it when they need it. With a Stonemetz Two-Revolution you can get your work out faster, better, and at less productive cost. It provides the facilities to compete with any job office on quality and price.

Write for catalogue, samples of work, and full particulars.

The Challenge Machinery Company, Grand Haven, Mich.

Chicago: 124 So. Fifth Avenue

New York City: Tribune Bldg.



-MEANS PROGRESS -MEANS PRESTIGE -MEANS PROFITS -MEANS PROFITS

Mr. Printer: - There is no single thing you can do that will give you so much prestige in your community, make for you so much progress in your field and bring you so much ADDED profit from your present business, as to

INSTALL THIS EMBOSO MACHINE IN YOUR PLANT



It will cost you \$300 for the size taking twelve-inch sheets. You can buy it direct from us or through any reputable supply house.

IMPORTANT .- This is the original EMBOSO PROCESS of printing, powdering and heating to produce relief effects. All others are imitations. The use of ANY OTHER process will subject you and your customers to prosecution for infringing our basic patents, which have just been sustained by perpetual injunction issued by the U. S. Courts.

EMBOSO SALES COMPANY, Riggs Building, Washington, D. C.



It Has Stood the Test of Time

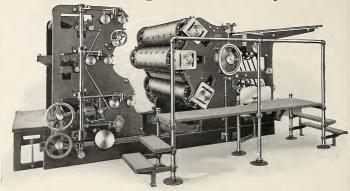
HE Brown & Carver Cutter has maintained the highest position in the trade for over forty years owing to its perfection of design, improvement in detail and excellence of construction. The latest improved machines have the new easy-balanced clamp. Over forty years' hard use has proven that the knife-bar motion on both the Brown & Carver Hand Clamp and the Oswego Auto is the simplest and the best.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

OSWEGO MACHINE WORKS

Main Office and Works at OSWEGO, NEW YORK, U.S.A. NEW YORK OFFICE, Room 2720 GRAND CENTRAL TERMINAL Ninety Sizes and Styles - All generally in stock for instant shipment. The Oswe, make to Se-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc. The Oswego and the Brown & Car-

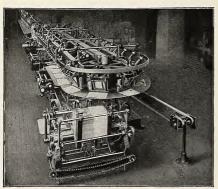
Do You Need an Up-to-Date Rotary Press?



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET TORONTO, 445 KING STREET WEST



The Juengst

Gatherer Gatherer-Stitcher Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product-

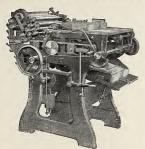
A gathered book, A gathered, stitched or A gathered, stitched and

covered book

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York



Stokes & Smith Rapid Rotary Press

Profit in Speed

HE experience of one large publisher who uses a Stokes & Smith Rapid Rotary Press for imprint work, emptasizes its value for short runs of miscellaneous work, as well as on long runs of labels, tags, letterheads, and the general run of commercial work that must be turned out rapidly in order to show a profit.

This publisher addresses 40,000 magazines per day with an S. & S. Press. It requires 105 changes in name plates, the quantities printed from each ranging from 200 to 1,000. Plates are changed in from one to two minutes.

Such conditions are of course unusual, and not to be met with by the printer. Nevertheless the impressive way in which the press meets these conditions serves to indicate its ease of adjustment, operation and adaptability.

On all ordinary work the S. & S. Press is holding up to even more than its guaranteed speed of from 7,000 to 8,000 impressions per hour.

The possibilities for profit for the shop which has such facilities for speedy, accurate production are apparent.

Complete information about the action of the press, price, terms, etc., will be gladly sent without obligation. Address

STOKES & SMITH COMPANY Northeast Boulevard, Philadelphia, Pa. London Office-23 Goswell Road

7000TO 8000 IMPRESSIONS PER HOUR GUARANTEED

THE RESULT OF SPECIALIZATION



The ease of cutting on the Oswego Lever Cutters is made possible by the new toggling crank which increases the power as the knife cuts deeper into the pile.

Great physical exertion is necessary to cut on some lever cutters because the position of the lever crank does not multiply the power as it does on the Oswego.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

SEND FOR CIRCULAR 581

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. NEW YORK OFFICE, Room 2720,

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to Sp-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEETgreater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

Cut

Punched

There is a Profitable Difference between Cut and Punched holes

Holes cut with a Berry Round Hole Cutter are clean, free from burrs, and perfect. Cutter and bit revolve in opposite directions. The waste is carried away from work.

Holes punched are imperfect, bulging and ragged. Junch clogs, overheats and bends.

This cannot happen with the Berry at any speed or any size work.

Your customers will appreciate the difference.

The Berry Round Hole Cutter

is made in four Models for all classes of work

Constructed of the finest materials, fully equipped with all attachments, and fully qualified to serve well.

> Ask for Catalog

Return the coupon filled in and we will send it promptly

Berry Machine Co., St. Louis, Mo. Mail latest Catalog to Berry Machine

Company

St. Louis.

Old Man Justifier Says:

THE VALUE OF AN INVESTMENT



What the Automatic Justifier will do for Your Composing Room

IT WILL

Cut the cost of display composition 25% to 75%. ¶ Stop the purchase of additional leads, slugs or metal furniture. ¶ Justify the output of one or twenty-five compositors. Minimize the use of leads, slugs and quads, thus saving hundreds of dollars of compositors' time. Give you an unlimited supply of metal furniture, any length. Save time on the lockup and eliminate workup. ¶ Reduce distribution time 75%.

More than pay for itself the first year.

¶ Made it possible for one compositor to handle a large job individually.

Often paid for itself on one job alone. I Been used to great advantage on blank book work, circulars, posters, tailor books, all kinds of catalogs and commercial work. Proved itself an absolute necessity in the composing room by oftentimes doubling the compositor's output. I Enabled firms to give low estimates and realize large profits.

Saved hundreds of hours of pressman's time in giving rigid, solid forms to pressroom.

SEND FOR OUR LITERATURE

AUTOMATIC JUSTIFIER COMPANY 55 W. Harrison St. CHICAGO



Self Supporting

Suppose you installed a certain new machine which proceeded to give you from 20% to 25% higher production and in addition cut down your labor cost. Would you keep the machine?

The U.P.M. Automatic Feeder

will not only do that, but will give you better work and less trouble than you have ever experienced before. Splendidly adapted for short runs, occupying but little space, it is a truly efficient feeder.

Let us send illustrated literature No. 35.

The U.P.M. stamp of quality is also on our U.P.M. Bronzer and Chapman Neutralizer.

United Printing Machinery Company

no East 13th St. New York

BOSTON

325 S Market St. Chicago



DIE STAMPING IS PROFITABLE Every printer should do his own die stamping and pocket all the earnings from this profitable work. There is a great deal of this work getting away from you each year because you are not equipped to handle it. Stationery, programs, menus, cards, letter-heads, etc., can be made more attractive by die stamping and your profits will be increased. The equipment includes 1,001 dies which enable you to furnish any one or two letter monogram in

The equipment includes 1,001 dies which enable you to furnish any one or two letter monogram in script or block style letters and delivery can be made the same day by using our QUUCK DRY INKS.

The PROGRESS DIE STAMPING PRESS is thoroughly practical, easy to use and effective in operation. Any one can use it with slight experience and

The PROGRESS DIE STAMPING PRESS is thoroughly practical, easy to use and effective in operation. Any one can use it with slight experience and produce the highest grade of die stamping. When stamping with the 1,001 dies the patent universal counter eliminates the need of make-ready. The press is absolutely complete and guaranteed in every respect.

Fully descriptive booklet, samples of work and convincing testimonials will be mailed upon request.

PROGRESS MFG. CO. 79 Sudbury St., Boston, Mass.



Moisture-Proof Packages

INDIAN Brand No-Curl Gammed Paper is first put up in half-ream packages, and carefully wrapped in plain kraft paper. Then two half-ream packages are placed together, and again wrapped and sealed in waxed kraft paper. Each ream is thus rendered moisture-proof—a feature increasingly valuable during spring and summer.

Have you our handsome Sample-Book?

Generous proving sheets free to Printers.

Nashua Gummed & Coated Paper Company





by C.H.Dexter & Sons, Inc. Windsor Locks, Conn.

Designing the Cover

HERE'S a book that's worth a minute of any printer's time. Besides two examples of the popular Poster Covers, it shows a very effective design in one color for a haberdaher; a suggestive cover of real worth for a furniture store; a unique design for a house actering to women; and a symbolic trade-mark design of interest to manufacturers. Put it in the specimen box, and show it to the next customer who asks: "What would you suggest?"

SENT FREE TO PRINTERS.

C. H. DEXTER & SONS, Inc. WINDSOR LOCKS, CONN.

LATEST

Balance Feature Platen Dwell Clutch Drive Motor Attachment

(Unexcelled)

"PROUTY"

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



The 32-inch Oswego Monoframe Power Cutters



OSWEGO MONOFRAME POWER CUTTER

have the new friction clutch and solid knocker positive throw-out safety stop, which render the performance of the Oswego Monoframe Power Cutters equal to the best performance of the largest Brown

& Carver Power Cutting Machines.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the

least money. Oswego Machine Works has arranged for expert service in many of the principal cities of the United

States and also foreign countries. A line to Oswego will put you in touch with the nearest

service station.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. GRAND CENTRAL TERMINAL

y-Ninety Sizes and Styles-All generally in stock for instant shipment. The Oswego and actinch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

Flat-Bed Work at 5.000-8.000 Impressions Per Hour-How? On a NEW ERA MULTI-PROCESS PRESS



FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

> Uses Flat Plates or Type Automatic Roll Feed

Rigid Impression Easy Make-Ready Splendid Distribution

Great Variety of Operations ONCE THROUGH THE PRESS

COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

ss has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company Manufacturers of High-Grade Specialties

217 Marbridge Building,

47 West Thirty-Fourth Street.

New York City

Gain 5,000 Impressions Per Day By the Pearl Press

Every print-shop of whatever size needs one or more Pearl Presses for its small work. Here is how one printer puts it:

"I had overtime wages and gas bills to pay till I nearly went broke. Nov I put all my small jobs up to 10M runs on my two Pearl Presses. Boya at \$3.00 per week operate these presses, and turn out actually to the printed impressions as the more expensive feeders on the alrager jobbers. I can depend on an average of 20M impressions per day from each of the Pearls, excepting on occasional days when numerous short tru jobs reduce the average."

The low-priced, simple, hand-fed Pearl Press is a strong competitor of the complicated, expensive to buy and to operate automatic feed press, on production, and on a dollars and cents investment proposition the Pearl is really in a class by itself.

The Pearl is the Lowest Priced Job Press on the Market and the Biggest Money-Maker

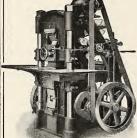
We sell Pearl Presses subject to thirty days' trial, so the printer can test it out on his own floor under his own conditions. He doesn't have to take anybody's word for its durability, conveniences and productive capacity.

Request catalog of Pearl Presses

Golding Manufacturing Co.

Additional Products: Golding Jobbers, Golding and Pearl Cutters, Hot Embossers, Safety Appliances, and Various Tools for the Printer.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

NA AGENTS: EXPORT AGENT, EXCEPT CANADA:
MILLER & RICHARD, Toronto and Winnipeg
SOUTHERN AGENTS: I. H. SCHROETER & BRO., Atlanta, Ga.

The Carborundum Machine Knife Stone Makes Your Paper Cutter Give Better Service



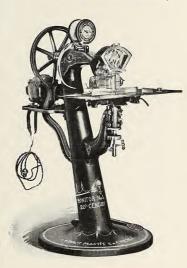
DON'T think that you must have your paper cutter knife reground every time it gets dull. Just give it a few strokes with a Carborundum Machine Knife Stone and see what a keen, smooth edge you have. It gives you an edge that cuts without feathering the stock.

If Think of the time it will save. No more taking the knife out of the machine, and waiting a half hour for it to be ground. The Carborundum Machine Knife Stone cuts fast and clean. It keeps your paper cutter knife always ready for business. Every printer will find it an excellent investment.

Sold by all hardware dealers Made in two shapes. Retails at \$1.50

The Carborundum Company
Niagara Falls, N. Y.

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

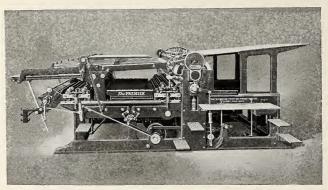
MR. PRINTER

Nowadays costs are figured from records and not guess. Consequently, when you furnish estimates, your presswork charge is based on press product and not press speed. Press product represents the highest possible running speed, less delays and stops. Hence that press is best which gets the form on the quickest, runs the fastest, causes the least interruption and disturbance to the press operation, is handled with least effort and inconvenience, and performs its work for a longer

time with least cost of upkeep.

There is one press in which all these necessary qualities are incorporated and accentuated to the furthest degree — The PREMIER is the press.

If you are about to buy, Mr. Printer, you owe it to yourself to spend the time to investigate and compare the various presses. If you do so, you will reach the decision arrived at by many of the best printers everywhere, that



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

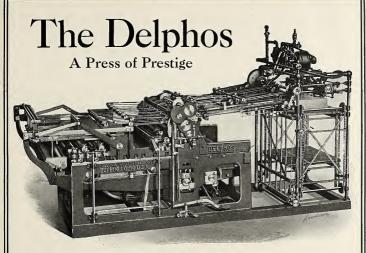
THE WHITLOCK PRINTING-PRESS MFG. CO.

DEDDY CONY

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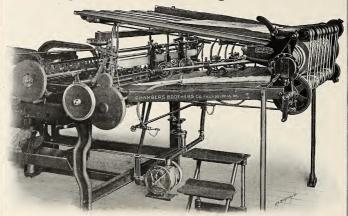
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Note illustration showing details of construction.
Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

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This is just one of several cases where a MEISEL PRESS has been designed and built to turn out a great volume of work at maximum speed, which naturally reduces the cost of production to way below the average.

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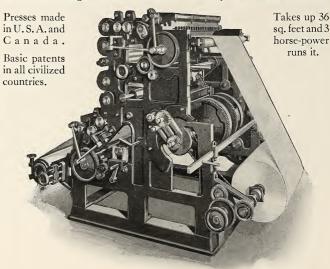
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Which Do Your Compositors Use?



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This is an age of Production.

Keep your compositors Producing—not spending one-third their time supplying themselves with material with which to work.

Your compositors have spent years of diligent labor to become skilled in their trade.

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Why rob yourself of one-third of your skilled compositors' time?

Give them full cases of new, clean type, an unlimited supply of leads, slugs, borders, spacing material.

Let them be Producers all the time instead of two-thirds of the time.

They will appreciate it. Their work will show it.

Perhaps you were once a compositor.

Was there anything more discouraging than to find that certain letters you needed for a display line were not in the case? Do you remember the time you lost in looking for those letters—the search through the galleys, often piled one on the other?

You lost your temper and you lost the thread of your work.

Well, this same condition prevails today in every office which continues to waste onethird of its skilled workmen's time in distribution, in hunting, in picking.

The productive life of your men is shortened—their heads are not so clear—their brains are less active—by unnecessary footwork.

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99

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

VALUES OF PRINTING-OFFICES....

MAY, 1916

No. 2

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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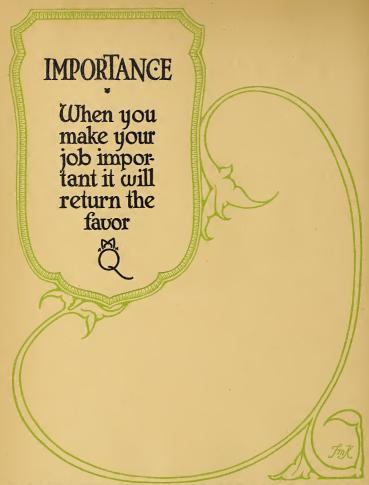
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JERVICE

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This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.



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May, 1916

No. 2

The Policy of Persistence

By ROSS ELLIS

OM PERRY, of the Perry Printing Company, was determined to have an interview with the head of the Hilton Iron Furnaces, though he well understood that it was far from an easy thing to secure. Some months before, old Gregory Hilton had expended a considerable amount of money on an advertising plan with no apparent benefit to his order-book. Since then he had been firmly convinced that money spent in advertising was a sheer waste, and his door had been barred to printers.

Portfolio in hand, Perry walked into the office and gave his card to the sandy-haired youth who guarded the railing gate.

"Tell Mr. Hilton, please," he said, "that I have a proposition to lay before him in which I am sure he would be interested."

The office-boy grinned. "I'll take in the card, if you say so," he said, "but the boss won't see you."

"I think he will," said Perry. "Take in the card, anyhow."

When the boy entered Hilton's private office he left the door slightly ajar. Watching from the railing, Perry saw the gray-haired manufacturer take the card, glance at it, tear it across and throw the pieces in his waste-basket.

In a moment the boy returned to the railing. "Mr. Hilton says he won't see you now or any time," he reported.

Perry thought rapidly. He had been prepared for rebuffs, but nothing quite so final as this. Moreover, the contempt with which Hilton had treated his card aroused his ire. Far from discouraging him, it only intensified his determination. An idea occurred to him.



Perry saw the gray-haired manufacturer take the card, tear it across and throw the pieces in his waste-basket.

"In that case," he said to the office-boy, "please tell Mr. Hilton that I'd like to have my card back."

Grinning, the boy returned to the private office. This time he closed the door, so that Perry could not see the iron-manufacturer's face, as he had hoped to do. Almost immediately the boy emerged, grinning even more widely.

"Mr. Hilton says he

has misplaced your card, but he'll pay you for it," he said; and he laid on the railing a five-cent piece.

Perry was beginning to enjoy the game. Quick as a flash he produced another card. "Give this to Mr. Hilton, please. Tell him I say they are two for a nickel."

Three minutes later he was seated beside Gregory Hilton's big desk in the latter's private office. The old man was still chuckling. enjoy a joke, even when it's on me, Mr. Perry," he said. earned the right to tell your story. Go ahead."

The printer needed no second invitation. "I understand," he began, "that about a year ago you began to manufacture a new brand of iron which you have named 'Hilton Special.'"

"Quite right."

"This new iron, I am told," continued the printer, "contains a high percentage of manganese, an element much desired by foundrymen, whereas the iron which you previously manufactured was rather deficient in that respect."

"That is true," said the manufacturer. "What are you getting at? Do you want to buy some 'Hilton Special'?"

"Not I," laughed Perry, "but I want to help you to sell more of it and in a wider field than you have been covering."

Hilton leaned forward in his chair.

"What you really mean," he said, "is that you want to sell me some printed matter. Well, I'll tell you right now, young man, you might as

well save your breath. 'Once bitten, twice shy,' they say; and one of your inky brethren took a big bite about nine months ago.'

Perry opened his portfolio. "My plan is to——"

"Wait a minute," interrupted the other. "Understand this: I am positively not in the market for any printed matter to be sent through

"I should be interested," smiled the printer.

"Look at my waste-basket." The receptacle which Hilton indicated was well filled. "There is where those expensive mailing-pieces go when they come to my desk, and I'm no different from the majority of business men. The country seems to have gone mad on the subject of direct advertising. It is appalling to me to think of the amount of money that is spent on that trash. In this morning's batch there was one from Girard, that new tailor up on Third street; one from Hanson the Hatter; one from the Plexus Fountain Pen Company; and

"All right," said the printer, "but ---"

"I tossed them all into my waste-basket. I have forgotten where most of them came from. The names I have mentioned stick in my mind only because I have received so much of the same sort of stuff from

Again Perry started to speak, but Hilton raised his hand.

"It makes me sick," he went on, "to think that I was foolish enough

well save your breath. 'Once be your inky brethren took a big bit Perry opened his portfolio. "Wait a minute," interrupted positively not in the market for the mails. I'll tell you why."

"I should be interested," smit "Look at my waste-basket." was well filled. "There is when when they come to my desk, and business men. The country see of direct advertising. It is apparent money that is spent on that the waster one from Girard, that new Hanson the Hatter; one from the adozen others."

"All right," said the printer, "I tossed them all into my most of them came from. The mind only because I have received those people."

Again Perry started to speak, "It makes me sick," he went to spend money the same way—yes, even more foolishly, because my advertising matter was more expensive than most of this seems to be. I got out a twelve-page booklet, descriptive of 'Hilton Special' iron. It told all about it—the analyses in detail and the proportions in which we recommended its use in various mixtures. In addition to that, we gave a snappy little history of our business from the day we lighted our first stack. And what good did it do? Practically none at all. When our salesmen go around to see trade in outlying districts



Tell him I say they are two for a nickel."



"Look at my waste-basket

they never see copies of the booklet, and few of the foundrymen seem to know that we are making a new brand of iron. Why? Because when they got the booklet they treated it just as I would have done. They glanced at it, tossed it into the waste-basket and forgot it."

He stopped, with the air of a man who has said all there is to say on a given subject.

Perry's argument had been ready before the other ceased to speak.

"Mr. Hilton," he inquired, "do you remember the first piece of advertising matter which the Plexus Fountain Pen Company sent you?"

"Of course not."

"Or Hanson the Hatter, or the others you mentioned?"

"No. What are you driving at?"

"Simply this: that those concerns have illustrated the value of persistence in advertising or any other sales effort. If those firms had expended their appropriations for the year on one mailing-piece you would have forgotten them long since, and" - he smiled - "it is quite possible that you would not be carrying a Plexus fountain pen to-day."

The iron-manufacturer's hand went to his upper waistcoat pocket and drew forth the pen which the salesman was eyeing.

"It looks as if you had me there, son," he admitted, "but really this doesn't prove anything at all. The advertising matter they sent me didn't make the sale. I decided when I was in a stationery store the other day that I wanted a fountain pen. One's about as good as another.

'Plexus' was the first name I happened to think of, so I asked for that kind; but if the salesman had recommended something else I would probably have taken that."

"How much more would you ask," inquired Perry, sweetly, "than to have the foundrymen in this territory think of 'Hilton Special' first when they wanted high manganese iron?"

The old man stared at him. "By George!" he exclaimed. "There's something in that. Instead of sending out twelve pages in one booklet I'd have done better to make twelve separate attacks. Is that your idea?"

"That's it," agreed the printer, "though the booklet was a fine opener if you had followed it up. It doesn't make the slightest difference if your advertising matter does go into the waste-basket, so long as its message sticks in the mind of the man to whom it is addressed. And it will stick, if it goes often enough."

Hilton nodded thoughtfully, and made no protest when Perry opened his portfolio and began to arrange on the desk a series of dummy mailingcards.

Half an hour later, the young printer was on his way back to his shop, in his pocket an order for an advertising series which he had taken at figures that showed him a generous profit.

"I guess the time I put in pulling information out of Hilton's sales force was pretty well spent," he exulted, "even if it did look at first as if it would all go for nothing." He laughed. "As a matter of fact, I proved to Hilton the value of persistence before I got into his office. If I had given up because he threw my first card into the waste-basket, the chances are that by this time he would have forgotten my name."



Perry began to arrange on the desk a series of dummy mailing-cards.

Printers as Messengers of Commerce

By WILLIAM H. SEED

PPORTUNITY discerned at a distance gives time for preparation to meet its possibilities. At what distance printers are able to see opportunity approaching with the cessation of the war is evident from the reports of the conditions which will demand printing—printing of kinds, qualities and quantities—and with this in view I was commissioned to interview His Excellency Chedomille Mijatovich, who, in the course of his tour in Canada and the United States, has been mainly engaged, along with Mrs. Pankhurst, the British suffragist leader, in begging for funds for his sorely stricken compatriots. In the course of conversation with him I found him nothing loath to discuss the commercial situation in the Balkans, and he told me many things of great interest to advertisers who may be engaged in developing American foreign trade. Count Mijatovich is in a unique position, for after having had first an academic career as Professor of Political Economy at Belgrade, he had a long political and diplomatic career, and for several years he has been mainly interested in Serbian foreign trade. Twice he was Minister of Finance and Commerce, on the second occasion combining that portfolio with the Ministry of Foreign Affairs. At different times he has been the representative of his government at Sofia, Bucharest, The Hague and Constantinople, and for several periods he was Serbian Minister at the Court of St. James. The last-named position he resigned on account of the assassination of King Alexander and Queen Draga. His Excellency is the author of many works in Serbian and in English, dealing with economic and historical subjects, and he has also found time to write a number of novels. Ever since the tragedy referred to he has been actively engaged in promoting trade between Great Britain and Serbia— at least he was so engaged until the present war completely paralyzed European, and more especially Balkan, commerce. But as the reader will gather from what follows he would no

"Oh yes," he replied, "before the war we had twenty daily newspapers in Belgrade, three more in Nish, and most of the provincial towns had one daily each. We had also two or three good monthly magazines. We are rather interested in politics and we have a great number of readers for anything political. All our political publications were prospering. Now, of course, all these papers are dead, as you say. There is only one paper appearing in Nish and one in Belgrade. They are official or semiofficial mediums for the Austrian authorities. At Corfu, our present seat of government, we have a similar official bulletin of our own, which does not, however, appear every day. We have also our press bureau there."

"Now would your Excellency care to place yourself among the prophets? Tell me something about the probable future."

"When the war is over," was the very confident reply, "we fully expect to have all our own country back again, and to establish normal conditions as rapidly as possible. None of us ever doubts that for one moment. Of course the war will leave some bitterness behind, but all our statesmen realize that the only hope for the future is to try to live at peace with our neighbors. With the reëstablishment of normal conditions the newspapers will begin to reappear, especially those of a political character. In fact, there will be a great number of political publications of all sorts. I do not expect that Belgrade will be our capital, as we find it inconvenient to have our seat of government under the very guns of the enemy, so to speak. Nish will be our capital, most likely. Nish has suffered very little. Most of its buildings are intact, whereas in Belgrade there is not a single building which has not suffered serious damage. Now there should be a good chance, especially in Nish, for the investment of American capital. The newspapers would pay anybody to finance them, as I expect the difficulty will be that with plenty of readers there will not be sufficient capital for laying down the plant and developing the spending department. Most of our machinery has been broken up or carted away, and we shall want fresh machinery. You must of course remember that our alphabet is not the Roman one, like yours, but the Russian, so your typefounders must not send out to us type such as you use here, except it be for printing in English, French, Italian, or other foreign languages. Then, too, the papers want advertisements and there will be a great market to develop. I am surprised at the backwardness of both British and American capitalists and manufacturers. They do not seem to realize what a field there is in the They have never realized it in the past, and the Germans have

how you can get the trade which I am sure is there to be obtained. It is first of all necessary to tell our people what it is you can supply them with. Send out your commercial travelers and also put out advertising literature through the mails and the newspapers. That sounds so simple that it seems unnecessary to say it; but, as a fact, in the past you have not done that and neither have the British. The Germans have not neglected to do it, and, consequently, they have got more than their fair share of our trade. When you send out your trade catalogues it is essential that you should remember to put in the prices both by cash and for credit. Balkan people have been accustomed to buy things on credit, from Austria and Germany, and one of the reasons why Great Britain was losing Balkan markets was because British manufacturers refused to give any credit, and asked always for cash payment. I would suggest that your Secretary of Commerce at Washington should immediately establish a department for commercial relations with the Balkans. It would be easier to do that now, because the Germans are losing the trade of Serbia, and the western half of the Balkan peninsula, and some one is bound to replace them. Now, as to the language question, which I know frequently crops up when you come to consider foreign trade, that is not a very serious difficulty. We small nationalities know that our language is not a world language, and we expect to do our foreign trade, that is not a very serious difficulty. We small nationalities know that our language is not a world language, and we expect to do our foreign trade, that is not a very serious difficulty. We small nationalities know that our language is not a world language, and we expect to do our foreign trade, that is not a very serious difficulty. We small nationalities know that our language is not a world language, and we expect to do our foreign trade, that is not a very serious difficulty with the same trade of the probably be situated at Nish, undertakes to translate int

Specialty-Printing Problems and How to Overcome Them

No. 4-The Manufacture of Roll Tickets By CALVIN MARTIN

HEN you take a ride on the elevated or the subway trains, or when you take your sweetheart to the "movies" and buy your little I by 2 inch check, bear in mind the fact that you are contributing your mite toward an industry that is fast assisting the printing business to get out of the sixth industry class and to take the place of the fifth

industry of this country. That is why the term manufacture is here used - because the immense number of roll tickets used every day in the year, both in this country and abroad, surely lifts those who are producing this specialty from the ranks of printers to manufacturers. There are nine large producers, and possibly twenty smaller concerns in this country, which make these tickets their chief product. There are five concerns in Great Britain, two in France, three in Germany, one in Italy, and one in Sydney, Australia, handling this class of work. The United States supplies the Philippines, South Africa and most of South America. The moving-picture houses use about fourteen million tickets a day; the elevated roads use about twenty million a day; New York alone uses eleven million of these tickets daily. An order for a billion tickets is not an unusual occurrence; in fact, one export house is shipping abroad over one million a week. Add to this the many millions of soda and ice-cream checks sold over drug counters and in the other ice-cream parlors every day, and you will readily see why I use the word manufacture.

Until recently these tickets were, as a general rule, printed in rolls of from two thousand to five thousand each. A great many are now being folded in fives, accordion-fold, two thousand to a package. This style is used by most of the subways and by many of the overhead roads. The folded ticket also has recently been adapted for a successful selling machine, as it is more compact and easy to handle.

These tickets were first printed on regular commercial flat-bed rollfeed machines. They were printed from rolls of card from twelve to eighteen inches wide according to the size of the press. They were numbered and rerolled in full width, and then run through a slitter and cut into single rolls. This method frequently caused a considerable loss. Smaller presses, having greater speed and built in tandem style, allowing two or more colors on one side and also printing on the back, were introduced. As the tickets left the several printing-heads the roll of card was

punched, and these punchings formed notches so that when the roll passed through the slitters it was perforated between each ticket in order to facilitate tearing off for sale. All of the tickets were, of course, numbered.

As the demand increased, this method of manufacture became too slow, so rotary presses were introduced and worked very well until it came to the punching, or notching, of the tickets. Any printer who is mechanically inclined will readily understand that the punch will be greater in circumference than the die cylinder if the punch extends only one-sixteenth of an inch to fit in the die, which will make the punch cylinder larger, and most of the wear will, of course, be on the front and back of each punch. Then the hollow punch was used to die-cut the little holes, but that was abolished. Next, an expensive adjustable punch was made; but, while this was an advance, it required a lot of adjusting and caused considerable loss of time. A Scot, the head of three large numerical printing concerns in England, living in Glasgow, made the first practical rotary punch. He had the cylinders made in a series of clamps, and these clamps would hold the small punches, which were short pieces, one-half inch long, of three-sixteenth-inch wire. These punches would extend about the thickness of the cardboard. They would wear out in a couple of days, but as a new set cost only a few cents and not over five minutes were required to make the change, he lost no time in readjusting or truing up expensive punches. This man had seven rotary presses, two being twenty-two inches in width, the others smaller. He has given up bothering about punches. For the flat-bed intermittent feed it is an easy proposition to overcome the punching, as the stock is flat and idle half the time when going through the press.

The first folded tickets were printed on presses about twenty-eight inches in width, folded by hand as they came from the press, and afterward cut in the paper-cutter. Now the majority of them are printed on rotary presses, are slit singly, and are folded by two cylinders of narrow arms with dividers running in opposite directions like a big gear. These arms take in five tickets each way as they leave the slitters.

Rotary numbering-heads are more accurate than flat-bed heads which depend on plunger springs and force of impression for operation. The rotary operating pawls run in cam grooves which make the heads absolutely positive.

The packing of these tickets is a feature in itself. If they are in rolls, each roll must be tightly wound, the face of the last two tickets folded back, and fastened with a small piece of gummed kraft paper to hold it tight. If folded, a string must be wound three times around each end, the two ends of the string of tickets slipped inside the folds so the user can easily loosen the package for quick sales. All of these little details have

been brought down to a science, and while the printer may find a way to print the tickets he has hardly started the work.

The stock is another feature that must be given consideration. There are, approximately, eleven colors used, and each color must pass the electric-light test—that is, it must be plainly distinguishable in electric light. The weight, also, is an important matter, the usual weight being a standard of ten points, or one hundred pounds to five hundred sheets 22½ by 28½ inches in size. Another important feature is the width of the rolls. Every element of loss must be overcome. A slight trim is usual. The mills generally run these rolls from calenders 66 to 72 inches wide, and these wide rolls must be slit to sizes that will cause as little waste as possible. Previous to the European war this stock could be purchased in quantities as low as \$45 a ton. Last fall the price went to \$52 a ton; not long ago it went to \$72.50 and recently took another jump to \$80. As a roll of tickets weighs about five-eighths of a pound, it is easy to see that the ticket business on contract work at former prices is anything but inviting.

The Steel Electro

Translated by N. J. WERNER

ECAUSE of the lack of certain raw materials and metals a large number of substitutes have been brought into use in Germany during the war. These have in surprising fashion filled their purpose. Many of these materials will, of course, after the war be again replaced by the former superior ones, and meet the fate of being forgotten, but a part of them will remain to play their role and continue as of equal or perhaps of even greater usefulness. To which of these three classifications, says Th. Peter in the Zeitschrift für Deutschlands Buchdrucker, the now much debated steel electro will belong can not as yet be prophesied from the purely technical point of view. The summing up of the experiences which the makers and the users have with it during an extended period of time will determine. In the following, therefore, are noted a few of th

had great faults. Generally the deposition proceeded exceedingly slow, and because of this alone it was out of the question for the printer's use, as he requires electros not in one or two weeks, but in one or two days. Baths of shorter deposition periods, however, proved unreliable, as they changed constantly and were highly sensitive to all sorts of disturbing influences. In the manufacturing of electrotypes these baths always failed because they could not, like baths in the chemist's laboratory, be kept painstakingly clean and be tended by scientifically trained people. Ordinarily a usable deposit was effected in these baths by highly heating the electrolytic fluid. Because the materials ordinarily used for the molds - wax, ceresin, celluloid, etc. - could not withstand this heat, substitutes (in most cases soft lead) had to be used. Thereby the cost of the electro was naturally increased, and should the impression not be most carefully made the originals were in danger of being damaged by the great pressure, or the matrix be spoiled in pulling it from the original. Nor could this process become generally used, because the apparatus for taking impressions on lead is quite costly. The process, as now worked out and improved during the war period, and made necessary by the shortage in the supply of copper, obviates many of the faults of the former steel baths. The process deserves no encomiums as a new invention, and it needs still further improvement to enable it to be generally adopted.

The bath installation for the production of steel electros differs essentially from that usually employed for copper electros. Because of the higher temperature of the electrolytic solution (about 176° F.) there are in the various strata (or depths) of the bath considerable differences of temperature, which hinder a good deposit. An agitation of the solution by means of an air-pump or by stirring does not remedy this. It is more effective to provide for a constant draining off and resupplying of the solution by means of a pumping device. At the same time care must be exercised to insure a continuous cleaning of the foaming liquid, to get rid of the impurities arising from the dissolving iron anodes. Between each group of baths there is, therefore, to be placed a filtering apparatus. The measuring instruments to control the voltage and amperage are to be chosen accurately dimensioned, since the steel bath must be handled more carefully than the ordinary copper bath. In this place it is well to give caution that the work of using the new bath makes a higher demand on the intelligence, care and cleanliness of the operative than does the copper bath. The watching of the temperatures, the regulation of the current, the maintaining of an ever equal acidity, and numerous other requirements call for much greater attention. It is reasonable to suppose that in time there will be an improvement in the process which will make

it simpler, yet there will always be more work connected with it. In addition to the steel bath there is generally used a preliminary bath, in which the mold receives a slight deposit of another metal, to make it more conductive and to make easier the separation of the deposit from the mold. Under careful attention to all the required details the deposit of steel will become sufficiently thick in one to one and one-half hours. It lies in the power of the operator to regulate the hardness of the deposit, to increase or diminish it as may be desired. One could in these new baths produce extremely hard deposits, from which electros of almost unlimited printing durability could be supplied, were it not that in further operations on the shell serious hindrances would ensue. The routing out of blank spots, the planing of the edges or the routing of the facts of a hard shell would not be possible, and above all the flattening of the plate would meet with great difficulties. As with copper deposits, the steel shell has the tendency to be thicker at the edges than at the center. In backing-up electros the shell becomes greatly heated and expands; because the thicker edges prevent a uniform expansion the shell buckles. In the subsequent work of flattening the backed plate, too hard a deposit would render it difficult if not impossible to get rid of the inequalities of the surface; also, the variation in expansion between the shell and the backing would be so great that the electro, even if it were accurately flattened, would not remain so, but would be stressed away from flatness by the harder shell. Even in one-color printing this would entail a new make-ready, not to speak of the nonregistering of color plates. An excess of hardness in the regulation of the deposit would therefore be as detrimental for the user of the electro as it would be for the machines and tools of its producer. Notwithstanding this, a materially greater hardness can be applied than in a copper lectro, and the low-priced iron, is, on the other han

required, as before stated, and the greater wear of tools, as well as the need of a preliminary bath, more than offset it in practice.

When it is said that the arrangement of the baths differs much from the former ones, this is, as indicated, also the case with the mold. For this the heretofore used impression materials can not be used. Aside from the lead molds, which are practicable, several other materials as well as a new spraying method have proved serviceable, though in part rather costly. The introduction of the new process will, therefore, if further improvements are not made in this respect, be impossible for all electrotyping establishments. On the other hand, because the materials used for the mold lend themselves preëminently to the reproduction of fine half-tones, etc., the printer is sure that he secures a high-class electro, absolutely true in identity with the original engraving.

The metal-spraying method referred to as a possible substitute for all previous molding methods has been altered by its inventor so as to make it applicable to electrotyping. To metallize or cover wood, iron, etc., it has been in use for years, but it has heretofore been found impossible to spray metals so fine and close that a usable printing-block could be produced. In 1914, Messrs. Zierow & Meusch displayed at the Leipsic Graphic-Arts Exposition, as a curiosity, the first sprayed printing-block. The process consisted in spraying, into a suitable mold or matrix, brass, copper, zinc, lead, or any other desired metal. A slowly unwinding wire of metal was melted in an oxygen flame, and under air-pressure finely dissipated into dust. The metal-fog thus generated was blown with great force into the mold, wherein it cooled at once, and in a short time formed a stereotype. As original and surprising as the idea was, it proved impracticable because cost of thus producing a shell of proper thickness, either of copper or brass, was entirely too great. The experimenters turned their efforts from making a shell to the making of a mold by spraying, upon which the usual electrolytic deposition was to be made. The mold-metal may be used over and over again. This method proved itself practicable. The production of a sprayed mold for a quarto-size form takes a little less than ten minutes. Like the process of steel deposition the art of metal-spraying gives large promise, so that a commercial and extended use of it may be expected in due course of time.

The steel electro, as against the copper electro, has not only advantages, but it has also disadvantages, of which primarily is the danger of rusting, which, of course, may be obviated by careful handling. Moisture remaining after washing in the hollows between the dots of a half-tone will cause rust in a few hours, with consequent depreciation in the printing from the block. Steel electros should be lightly but carefully greased before delivery to the printer, and the latter also should do this after

each printing. A chemical influence of the colors, even in multicolor work, upon steel electros, or vice versa, was not noticeable upon thorough investigation.

All in all, the invention, especially the improvement, of the art of producing steel electros, is one that may well be welcomed by printerdom, and to Messrs. Zierow & Meusch is due the honor of having, in conjunction with the inventor, developed the process to the point of availability. It remains to be seen if the faults still to be found in steel electros can be obviated to the extent that the question of their commercially profitable production and use may be satisfactorily answered.

In recognition of the importance of the process, through the saving of copper, the higher military authorities have found it advisable to permit the exportation of steel electros to neutral countries, without restrictions of any sort. Though the usual electro contained but a minimum quantity of copper, there was on the whole a large loss of that metal for the empire, because of the extensive and constant exportation of electros. The exportation of copper was therefore prohibited under severe penalties and permitted in but a few special instances.

The establishments which are now able to use the new process have the advantage of being in a position to again take up the interrupted business relations between themselves and their customers. A disadvantage for them is the more costly and more troublesome work of producing the steel electros, which really justifies a higher price. The printer has, however, the surety that in the steel electro he has a perfect substitute for the copper electro, but must be careful to guard against deterioration from rust. In times of peace the prevention of rust could be secured through the electrotyper's giving the surface a slight conting of copper or nickel, but at present the better way is for the user to himself take proper care and keep his steel electros clean and protected against moisture.

MULTIPLICATION

The art of printing is the



THE PRINTER'S FAVORITE PORTRAIT OF HIMSELF.

Drawn by John T. Nolf, printer.



INDUSTRIES ILLUSTRATED — THE TERRA COTTA INDUSTRY.

Pressing the Clay into the Molds.

No. 10.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



Adequacy. Adequacy comes first—then efficiency. The word efficiency has become somewhat shopworn, and its iteration has made it lose much of its meaning. To be adequate is to be in a position to "sell yourself," your efficiency, your service, or your goods. Put yourself in the other fellow's place and sell yourself to yourself. Test your adequacy. Only in action can you test your efficiency.

Reserve as a Enthusiasm is a fine thing. It is a Sales Force. driving force. When it runs on ball-bearings it is more effective, is not objectionably obvious, and therefore does not distract attention from the purpose it should accomplish, namely, to convey belief and enthusiasm to other minds. Ebullient enthusiasm overflowing in words not only spoils sales, but makes a passive prospect a resistant prospect. Keep the driving power under control.

A Feast of A near-Barmecide feast at the head-Reason. quarters of the Chicago Advertising Club on the evening of April 13 was turned into a real mental banquet when Henry L. Bullen, librarian of the Typographic Museum of the American Typefounders Company, addressed one of the largest gatherings of the Franklin-Typothetæ of Chicago. The fact that printing is an influence and not a commodity, and that the pursuit of the art is a profession and not a mechanistic occupation or trade, was forcefully presented by the speaker. Those favored by hearing this new preachment of a forgotten past in the art of printing may be assured that the inspirational ideas presented by Mr. Bullen go deeper into the vital needs of the printer even than the great investigation of costs, now so popular, first agitated in a persistent and sustained manner by William J. Hartman, with Fred Wolff as whipper-in.

Shall Distribution Be Discarded?

No one who has picked pi would pick it again if he could help it. Coming down to the office on a fine summer day to fill the cases for the night's work was always a grief, and a grief accentuated when the fishing was good. As the price of a

man's time has advanced and the idea of a printer making his own type has grown since the machines came in, the balance between the value of time and material is tipping. The Lanston Monotype Machine Company is elaborating its resources to discard distribution - this to comprehend all kinds of type distribution. The greatest success so far has been shown in the newspaper offices, but so well informed an authority as Daniel Baker is quoted as having made the speculation that if certain time-honored methods were discarded, distribution even of foundry type would possibly prove to be a waste rather than a saving. In this proposition, of course, it is quite easy to take the narrowest view of the statement and condemn even a hint of such a thing as absurd. Mr. Baker has a very keen sense for the insidious leakages of time that attend the progress of work through the printing-office, even to the delays on the press due to extra make-ready for partly worn letters, etc., figuring also on the deënergizing of workers taken from productive work to do non-productive work, and reckons these factors against distribution.

In defense of distribution, authorities of ability point out the follies of waste in casting quantities of letters that would not be used in months—such as apostrophes, etc. So far as we can judge from the arguments presented against non-distribution, there are none quite satisfactory for use in rebuttal. The stupidity of operatives or the citation of bad management do not enter into the analysis. Respect for material must be set against respect for time. The carpenter who pulls the nails out of old boards in order to lower his hardware bill may have more time on his hands than he knows what to do with, but as a general truth he would do a better job and have a better time if he used his time constructively.

It is not given to all men to work up time effectively; nor is it possible for every office to work up time-saving as an offset to material. The problem is not so great that printers should neglect to study its possibilities from every angle, for what is best for the printer will be best for those who cater to him. Incidentally we shall be glad to have the views of our readers.

Overhauling the Human Machine.

Periodic physical examination is one of the subjects about which there is so much agreement in theory and so little evidence of practice that it is rather difficult to write about, for there is little or nothing new to say, although one is conscious that the principle is not being acted upon. What is needed is something to make people feel the danger of their present position — to frighten them, in fact. People are controlled much more by their fears and their feelings than by their opinions. In this connection, Dr. Hermann M. Biggs, of the New York State Health Department, announced at the beginning of the year that he was about to embark upon a campaign of commendable frightfulness. His general plan consisted of exhibits, literature, lectures, motion pictures, conferences, and so on, to be held all over New York State, the whole point in the Doctor's mind being to focus attention on the necessity of a periodical overhauling of the whole bodily machinery. A few of the facts which he wishes to hammer home may be repeated here. The man of forty nowadays stands much less chance of living to old age than his father did, whereas infant life, being more in the doctors' hands, has been very much safeguarded. The Life Extension Institute of New York made a careful study of some twelve hundred middle-aged men in various walks of life who believed themselves to be well and hearty. Thirty-six per cent were found to be suffering from urinary disease, twenty per cent had their blood pressure out of order, thirteen per cent showed distinct hardening of the arteries, and five per cent had organic heart disease. That accounts for seventy-four per cent, yet not one of them had the faintest idea there was anything the matter with him! The great majority were on the way to sure breakdown from causes which could be prevented if detected in time. Of course it is a well-recognized principle that to be always thinking of one's ailments is destructive of health. but there can be no harm on that score from allowing a medical practitioner to think about them for us. It is amazing that such a simple proposition has not been put into universal practice long ago.

Any prudent man will make an arrangement to have himself and those dependent upon him medically overhauled at definite periods, but this is much more than any individual matter. Insurance concerns have noticed that the expectation of life has decreased to their detriment, and it would be a paying proposition to them, and to all fraternal orders, labor organizations, and other bodies which have any financial interest in the health of their members, either to insist upon periodic physical examination, to grant rebates to

those who submit themselves thereto, or at least to provide for such examinations free of charge. Employers of labor, especially employers of skilled labor such as printing, of which the supply is necessarily to a certain extent limited, would surely be willing in their own interests to support this movement. The proposition is so simple, the parties benefited including everybody concerned, and the opposition conspicuous by its absence, that it should only require a little prodding, and perhaps a little discussion as to the incidence of the expense. to get it put into practice. In Great Britain, since the passing of the Insurance Act, every wageworker has any amount of medical advice on tap in return for the trouble of walking into his doctor's consulting-room. The cost of this is borne half by himself, whether he avails himself of the privilege or not, and half by his employer. How long will America lag behind? This is indisputably a most necessary form of preparedness, and surely not even a pacifist would object to it.

Industrial Efficiency and Industrial Peace.

There are plenty of signs that responsible employers are tired of the never-ending war between capitalist and laborer. Mr. Rockefeller's Colorado Industrial Plan, the report of the Federal Labor Commission, the increasing strength of labor organizations, combined with their antagonism to avowedly irreconcilables such as the Industrial Workers of the World, all point in the direction of a sane understanding between those elements on both sides which are capable of seeing that there is more than one side. We are not blind to the disappointment which has in many cases followed upon the various attempts at industrial arbitration, especially when compulsory, and we admit that in some quarters in the labor movement men who formerly supported arbitration now strongly denounce it. But we have either to admit the case of the irreconcilables, and say that the problem is insoluble, or we have to try to reduce the basis of agreement to practical politics. The former position opens up a vista of endless industrial anarchy, and a spread of that spirit can only be checked by the growth of the unionism which seeks improved conditions by a process of reasoning rather than by warfare. To the extent of supporting the latter type of unionism we may be called pro-trade unionist.

The success or failure of all attempts to promote better relations exists much more in a right atmosphere and in right ideals than in any particular form of organization. We believe it to be part of our mission, therefore, to cultivate larger ideals on the part of employers and employees

alike. The most important thing of all is that both sides shall recognize that so long as the present state of society lasts they have a very material interest in common. Labor men do not always see that it is to their advantage that the trade in which they are employed shall make large profits, provided, of course, that labor gets a proportionate remuneration. Yet there is no clearer fact in economics than this. Large profits mean that more capital will be attracted to the trade, that labor will be more in demand, and that it will consequently command both higher wages and better treatment. We have been preaching for many years that the printer who cuts rates does the whole trade an injury, and consequently damages himself also in the long run, even though he may for the moment get a job or two which might have gone elsewhere. Trade-union discipline extends so far as to discourage patronizing non-union printers, but there is nothing more common than for labor men and labor organizations to seek the cheapest union printer who is to be found anywhere. They do not care whether he makes a profit, a good profit, or a loss. They do not study that in pulling down prices they are lessening the total remuneration which society pays to the whole printing trade; and while it is sound philosophy to look after getting their share of the net product of the trade, it is surely not common sense to encourage a line of action which lessens the total amount which has to be divided between capitalist and worker. We are of the opinion that a little judicious propaganda in labor circles would probably have a very beneficial effect. Let us apply our cost-keeping to the solution of this problem. Let us make known to all concerned what the cost of production is, add unto it a reasonable percentage as wages of capital, and confidently appeal to labor to support us in charging proportionate prices and in compelling recalcitrant printers to refrain from undercutting, whether they employ union labor or not.

The great stumbling-block to these suggestions is the determination of what is a reasonable rate of profit. Professor Hoxie, in his book on "Scientific Management and Labor," clearly shows that this is the rock upon which the theories of Taylor, Gantt, and others, have most grievously split. Hitherto they have failed to arrive at any mathematical criterion as to the rate of profit, and while we may in time scientifically adjust every other department to the satisfaction of capitalist and worker alike, if we fail in regard to this most important item there is certain to be a perpetual tug of war. The difficulty, however, should not be insoluble. If we take into account the average

rate of profit over the whole industrial field it will be conceded that the rate in any given industry ought to hover a little over or a little under that rate. Whenever it dives below the line of average, labor must understand that capital is likely to be withdrawn from the trade, and unemployment to result; and whilst it might not be quite advisable in the interests of the efficiency of labor always to reduce wages immediately, it should be perfectly plain that it is to the interest of labor to help up the rate of profit. We thus provide a motive for the workers in the shop to get together and study the interests of the whole concern as whole-heartedly and with as much singleness of purpose as do the managers or the salesmen. If, on the other hand, the rate of profit hovers above the line of average and it appears the enhanced rate is likely to be permanent, there can be no reasonable objection to an increase in union rates.

We make these suggestions with a view to setting the minds of our readers working upon a line which we believe will make at once for industrial efficiency, industrial peace, and good times for employer and employed alike. They may not be ripe for immediate adoption, but they are certainly ripe for discussion, and we are convinced that such discussion would soon result in concrete practical proposals.



His Excellency Chedomille Mijatovich, an interview with whom appears on page 182 of this issue.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good rinth. All letters of more than one thousand words will be subject to revision.

ANENT "THE PLIGHT OF THE APPRENTICE."

To the Editor: Elkhart, Ind., April 10, 1916.

In a recent issue of THE INLAND PRINTER [March, 1916], I noticed the complaint of an apprentice that he was not being pushed ahead fast enough, and blaming the union for his troubles.

In dealing with the large number of apprentices, whose claims to recognition are being affirmed by the International Typographical Union in the new mass of legislation that is just being put into effect, various difficulties were encountered, among the greatest being that of drawing up laws that would be just to every individual apprentice.

Taking the country by and large, it is found that a large percentage of boys do not serve more than two and a half years, most of these being dropped during the first year and a half, either for not showing an apitude for the trade or the proper ambition to learn, or else for general all-around worthlessness or lack of education. Of course, a number of boys are constantly drifting in and out of the shops with the idea of merely earning a little vacation money, and without any intention of learning the trade.

No local union or even the International could stand the financial strain of advancing the cost of the I. T. U. Course of Supplementary Trade Education to all the apprentices, because of the large number who would only pursue the course for a month or two, and then either tire of the trade and seek another or else get discharged.

Undoubtedly, later on supplementary laws will be passed that will give greater elasticity to the apprentice legislation now on the books. Possibly unnecessary hardship is imposed upon some exceptionally gifted individuals, but in my experience in shops of all sizes, from Cape Cod to the Golden Gate, I have never seen a case where a couple of years spent in the kind of work to which the young man objects is anything but an advantage to him. There may not be anything "artistic about cutting slugs or pulling proofs," but if the young man gets into the frame of mind where he feels that the little things, or first beginnings, or foundations, are of no profit, he is more than likely to be found later on in life slurring the little details that are essential to the better class of printing. The misplacing of a two-point lead, or the addition or withholding of a one-point lead, even, or the way a job is tied up, marks the difference between the artist with a mind trained to infinite care, and a careless, slipshod workman, who is discontented because another is in a preferred situation.

My advice to the young man in question is the same I have given many apprentices in yarious cities: Secure work in the office of a country weekly — a good, live county-seat weekly. You will have to work a greater number of hours and work harder, and perhaps some of the work will

be distasteful, as you would have to wash presses and rollers, and learn presswork, build fires, probably, and run errands; but if you really want to be a printer, that is your one best chance. Then come back to the city and serve your last six months or a year, and get your card.

But, for the sake of your own future, get out of the frame of mind where you feel that any part of the printing business is "not worth while."

The writer started to work at the trade at the age of thirteen, and had to "pick up" what little he could learn by his own efforts until he was twenty-two. After that he went to school nights, and later toured, working his way from coast to coast, learning "how they do it" in village, town and city in all sections of the country. Had I started under the present apprentice laws, my years of small earnings would have been much fewer.

I hope these few remarks will help the apprentice in question to see that he is not so badly situated as he might be.

It might even be an advantage to the average apprentice were the union to require apprentices to work their way "around the border" of the United States, as one of the other trades does, before granting a full membership. By this I do not mean "bumming." The writer has crossed the continent several times "on the cushions," stopping off in town after town and working awhile, then moving on. A trip of this kind gives a man a better all-around knowledge of the trade; and if such a requirement were made. probably the unfortunate old members who find it increasingly hard to get work as the hours get fewer and the pay larger, would not have just cause to complain of the lack of sympathy that some of them have told me they often meet in shops in the East. A man who has "toured," having to stand up on the floor and rely on his ability in order to get by, or walk out day after day with other disappointed subs., to foregather in the "hand-out," is pretty apt to develop the milk of human kindness, and not turn down the card of the transient, aged or unfortunate tourist.

But I wander from the subject, so "buena notches, compadre." H. C. FORWARD.

THE COVER OF "THE INLAND PRINTER" FOR

To the Editor: DAYTON, VA., March 6, 1916.

March copy of THE INLAND PRINTER to hand. It has been examined from cover to cover, after which a more critical examination was begun, and has so far been concluded.

Speaking of the cover [by Gordon Ertz], I would suggest that the rider of the bold, bad polar bear be covered with a fig-leaf apron; that the tall, stately poplars be covered with orange blossoms; that a covering of whipped

cream be placed over a dish of strawberries, and that said dish of strawberries cover the delicate fingers of the fair rider. Afterthought — perhaps the picture is symbolic of Spring.

Dramatis personæ:

Spring.— The Lady. The Bear.— March. Winter.— The Iceberg.

Wood (for washing of Easter dress).— The Trees.
W. H. RUEBUSH.

THE OTHER SIDE.

To the Editor: Great Falls, Mont., March 7, 1916. Having noticed some small reproductions of paintings

by Gordon Ertz, I am very anxious to get hold of some of them in colors if possible. If they can be had, will you please advise me? And, could you give me an idea what the originals are worth? I should like to have a copy of all of his works which can be had in colors.

Have never before seen any of these pictures —in fact, out in these "diggins" one sees very little of art in any form but nature's own—but those little cuts in THE INLAND PRINTER strike me as the most ideal works of the kind I have ever seen, and the originals in color must be magnificent.

If you can give me any information on this subject, it will greatly oblige me. Charles Kelly.

Note.—The above letter was referred to Mr. Ertz, who has given it his personal attention.—Editor.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

Another advance was made March 1 in the price of electrotypes, when the addition of twenty per cent to invoices was changed to forty per cent. Further advances on single electrotypes of minimum size are intimated.

Since March 1, according to the regulations of the Royal Commission on Paper, no paper or papermaking materials may be imported into England by any person or corporation other than those licensed by the Commission. The quantities that may be imported are also restricted. The Commission has power to deal with the question of an unreasonable price being demanded for paper, etc.

To SAFEGUARD the union printers' interests, and because many employing printers took advantage of the war conditions to introduce cheaper work-people into their offices, the Executive Council of the Scottish Typographical Association passed the following resolution: "That wherever women are called in to replace men in the printing trade of Scotland, they shall be paid the same minimum standard rate as was paid to men in that particular branch of the trade in the town in which they are now employed."

THE Scottish Alliance of Masters in the Printing and Kindred Trades has issued the following circular: "Owing to the greatly increased and constantly advancing cost of paper and other materials, the substantial rise in the cost of labor resulting from the serious shortage of workers, and the general increase in overhead expenses, it has been found necessary to advance the prices of printing, lithographing, bookbinding, paper-ruling, stereotyping, electrotyping, envelopemaking and other kindred processes."

THE War Office has issued a new letter regarding the exemption of members of editorial staffs from military

duty: "The Board of Trade and the recruiting authorities are agreed in taking a very strict view of all claims sent in for the editorial staffs of newspapers. Art editors, photographic staff and darkroom operators can not be considered as editorial at all. Society editors, fiction editors, sports editors and caption editors must also be rejected, as no case can be made out for them in the national interest. The general principle to be followed is that the men to be exempted are serving some vital purpose during the war." One of the majors, in carrying out the spirit of this order, even objects to sub-editors and leader writers being exempted from war service.

GERMANY.

An association of wholesale dealers in old paper has been formed, with headquarters in Berlin.

OF the German Typographical Union's membership of 71,000, up to October, 1915, over 40,000 have been taken into the army.

Free tuition in photography, chemigraphy and heliography is now given to war invalids by an association in Munich. It is thought that many cripples can find employment in these arts.

THE well-known printing-ink house of Kast & Ehinger, at Stuttgart, recently attained its fiftieth year. It celebrated the occasion with a finely printed jubilee pamphlet descriptive of its career.

THE Vogtländische Maschinenfabrik has patented a device which makes it unnecessary to stop a rotary press when a roll of paper is about exhausted and a new roll placed in position to follow it.

JULIUS MUNCKELT, a printer at Leipsic, recently deceased, in his will apportioned 10,000 marks as a fund, from whose earnings at 4½ per cent were to be given yearly 50 marks in prizes to students at the trade-school and the balance to be used in assisting needy printers, their widows and children.

THE manufacturers have raised prices on the following articles used by artists and in drawing classes: Water and tempera colors, color boxes, crayons, pastels, carbons, pencils and other drawing appurtenances, 25 per cent; oil colors and fixatives, 33½ per cent; oils, varnishes and other paint ingredients, 50 per cent; india ink and other artists' inks, 10 per cent. The wholesale prices of slates have also been advanced 10 per cent.

A WINE-DEALER at Wiesbaden some time ago had a local lithographer design and print 20,000 labels for Rhine and Moselle wines. Later on the lithographer solicited another order for these labels, but was informed by the dealer that he had found a house in Barmen which furnished him supplies at a cheaper price. Whereupon the lithographer promptly brought suit, under the copyright laws, and the court decreed that all the labels from the second printer still on hand were to be destroyed and an injunction be issued against any copying of the original design.

A BOOKBINDER, writing to the Allgemeiner Auxieger für Buchbindereien at Strassburg, complains of the great variation in the sizes of books, especially those of the authorities. "Everywhere we find a capricious fixing of formats, devoid of any reasonable basis, which, from a technical point of view, may be considered positively immoral." This great variety of formats causes for the bookbinder an irrational system of working methods and therefore an increase of labor. He recommends a systematic simplification of the formats, and praises some efforts in this line—a certain series of classic publications. "The fact is, that in the sameness of the format of these books there is to be found

a noble distinction which agrees with the literary quality of their contents. . . . And that the experiment has proved a success is shown by the popularity of these editions."

FRANCE.

THE paper scarcity has become so great in France that the Parisian dailies, Journal, Matin, Petit Journal, Petit Parisien, have mutually concluded to issue but four pages each on five days of the week, and six pages on the other days

EARLY in October last died François Fertiault, known as the dean of the men of letters in France. He was born in Burgundy, June 25, 1814, and was therefore over one hundred and one years old. In early life he was a printer; later on he became a bank employee. For seventy-five years he lived in the same apartment, at 21 rue Clauzel, Paris. To the last he retained all his mental energies.

SWITZERLAND.

To discourage foreign-made ready-prints, the Federal Council has put a special tax on Sunday and other supplements to Swiss newspapers and magazines, unless such enter the country through the post-office.

A CONFERENCE recently took place in Berne between committees from the German and French typographical unions of Switzerland, with a view of consolidating the two. Further conferences are to be held. The organ of the romance section is the Gutenberg, which was started forty-three years ago.

The strained relations existing for some time between the employers and employees in the lithographic branches, threatening on the one hand a general strike, and on the other a general lock-out, have now been mended, through an agreement arrived at by the masters' and men's unions. The employers have conceded a shortening of the workweek one-half hour, an increase of wage, an additional holiday in the year, the allowance already in the second year of service of a vacation with pay, and agreed to the union's regulations regarding apprentices, etc., while the employees also gave some concessions, especially in respect to the number of apprentices permitted. The new agreement is to be in force until April 30, 1920.

HUNGARY.

A PRINTER at Budapest brought suit against a pressman, accusing him of "Americanizing," of unwillingness to work and of bad behavior; the pressman brought countersuit for a half-day's pay. The decision of the court was against the pressman. What is meant by "Americanizing" is not clearly established in the report and hence remains a question.

In view of the paper scarcity, a recent governmental edict limits the number of pages the journals may issue. Thus, 6-heller (1½-cent) papers may have not over fortynine pages in each week, and 12-heller (2½-cent) papers not over ninety-six pages per week. For other papers the issues for the second week in February are to serve as the measure. The quantity of advertising must not be over fifty-five per cent of the quantity printed in the March issues.

SWEDEN.

THE prices of paper have again advanced to the extent of twenty per cent in Sweden, and now range about fifty per cent above the pre-war prices.

DR. HARRY FETT, the state archivist of Norway, has been working for years on a history of the "Paintings of the Ancient Northmen," which was to have been issued by the Grieg publishing house at Bergen, Sweden. It was printed and about ready, when a fire destroyed the printingoffice of the publishers and with it the edition of Fett's work, excepting one copy, which had been bound for him in advance. This sole copy therefore represents an expenditure of 6,000 crowns (\$1,600) and the author's extensive and painstaking labors.

AUSTRIA.

In Dalmatia paper is as dear as flour. A printer at Zara had occasion to print some posters, but lacked the stock for it, and proceeded to steal it from another printery, with the connivance of an employee of the latter. However, they were caught in the act and arrested.

How one sometimes gets war news is shown by the Ventan Allgemeine Zeitung of February 9, which reports that the International Telegraphic Agency at Pest reports that a report from Bucharest says that the Adverul there publishes a report from Paris that it is believed that, after the end of the campaign in Serbia, the central powers would begin an offensive in Galicia and Bukovine.

TATIOT A

THERE are in India about two hundred and fifty dialects and fifty different methods of writing, of which each
has over five hundred graphic signs. With such a mass
of discordancies in script it is no wonder that ninety per
ent of the natives can not read or write. The Government, has, however, now appointed a commission to consider the matter of a single, systematic alphabet, to be
used in teaching languages throughout the country. The
plan is to use the Latin alphabet, with suitable additions.
For no dialect will more than fifty-three letters be required,
about one-tenth of the number heretofore used. Perhaps,
after the Indians have shown us how, we ourselves may
apply a phonetic alphabet to the English and other European languages.

TURKEY.

THE last (1914) issue of Turkish postage-stamps being extanted, and a second edition not procurable because the first had been printed in England, the Government is now using up various older issues, validating them by surprinting, using for the design a crescent underneath a star, and within the crescent the figures 1331, which are the Turkish equivalent of the year A. D. 1915. About seventy-five varieties of old stamps will be thus used up, and prove interesting to philatelists. A new issue is now being prepared, which will be printed in Vienna.

HOLLAND.

IN November, 1915, 11,673 workers in the printing trades were insured against unemployment, but only 3.6 per cent were out of work, as compared with 6.6 per cent in October.

GREECE.

THE State has assumed the monopoly of the importation and sale of playing-cards in the new Greek territories — Macedonia, Epirus, the Ægean Islands, Crete and Samos.

NORWAY.

At the end of 1915 the percentage of unemployment among printers was 2.5 per cent, as against 1.9 per cent in November and 3.6 per cent at the end of 1914.

DENMARK.

The exportation from this country of pasteboard for roofing and for floor covering, and raw pasteboard for the manufacture thereof, is now prohibited.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Brewster's Two-Color Separation Camera.

Percy D. Brewster, a mechanical engineer, has perfected a camera with a novel idea for making two-color separation negatives that may play an important part in two-color printing. In all previous cameras of this type, where two negatives were made during a single exposure, it was customary to place a sheet of polished plate glass in the camera at an angle of 45 degrees with the axis of the lens. This plate glass reflected some of the light to one plate and permitted the rest of the light to go through and reach the second plate. Mr. Brewster substitutes for the clear plate-glass mirror a regular silvered mirror through which about 100 holes are bored at intervals and which permits some cones of light to go through while the mirror reflects the other cones. Mr. Brewster has opened a studio for portrait photography in New York and is showing excellent results.

Photogravure and Rotary Photogravure.

The New York Photoengravers' Union, No. 1, has published a pamphlet on "Photogravure and Rotary Photogravure," under the direction of Edward J. Volz and Amos J. Spalding, that is a highly creditable accomplishment. In its thirty-two pages it gives to workmen all the information needed to begin work at photogravure. Quite necessary is this technical information at this time, as the photoengraving processes are meeting with considerable competition from the photogravure and offset methods. The official journal of the International Union of Photoengravers, The American Photo-Engraver, is also giving much attention to educating its members in short cuts through operations and in time-saving and money-saving methods, making for more efficiency in workmen, all of which is highly commendable. During the past twenty years this department of THE INLAND PRINTER has been the schoolmaster in processwork and it is glad to have these assistants.

An American-Made Collodion Emulsion.

It is announced that Gustav R. Mayer, of 386 Leroy avenue, Buffalo, New York, has succeeded in perfecting a collodion emulsion for direct half-tone color reproduction that is equal to any emulsion that has gone before. This information does not come from the modest Mr. Mayer, but from those who have tried his emulsion, and it is of great interest to all of us interested in three and four color platemaking. As in the matter of dyes, the war taught us that we were dependent upon Europe for emulsion and many were the inquiries that reached this department as to where a substitute could be had. Mr. Mayer began experimenting sixteen months ago and is now said to have solved the problem with an emulsion equal to anything that

has been imported. He supplies it in liquid or powder form. He is having some trouble in securing dyes for sensitizing his emulsion to certain colors, but it is to be hoped that he will be able to overcome even the dye shortage.

Where Zinc Is Scarce.

If the man who makes two blades of grass grow where one grew before is a public benefactor, then recognition should be given the engraver who makes such a precious metal as zinc do double duty. The incident is told, in The Process Photogram, of how a Manchester, England, printing-house had some zinc line plates supplied for use in an illustrated publication it was printing. The pressman could not make the line-engravings print. He tried underlay and overlay, only to get "illustrations having the appearance of being tossed in the waves of an angry sea." After further overlaying, with even worse results, in sheer desperation he took the zinc plates from their mounts to see if the fault was with the wood blocking, when to his amazement he found other line-engravings etched on the back of the zinc plates. What surprises the Englishman who tells this is that it did not occur in "The land o' cakes" instead of Manchester. Is it not possible that the proprietor or foreman of the place where the work was engraved was a Scotchman?

Enamel on Curved Surfaces.

"Silversmith," Bridgeport, Connecticut: "I have long been an admirer of The Inland Printer, for I began life as a 'comp.' and I like the smell of the print-shop still, but I have drifted into another business. From one of your books on engraving I have learned to make an enamel solution to cover flat surfaces of silver plate. I trace intricate designs with a sharp point on transparent gelatin, and then fill in these scratches in the gelatin with printing-ink. By pressing this gelatin in contact with the sensitized silver plate, exposing to sunlight and then washing in water, I get an acid resist which, when heated until brown, stands etching very well; but I don't know how to get the enamel evenly on curved surfaces like the sides of goblets, neither do I know how to get the gelatin curved to conform to the surface of the goblet. Can you help me, or is it outside your province?"

Answer.—Anything in the engraving line in which photography is used is of interest to readers of this department, for there is no telling when such information may come in useful to the regular photoengraver. To get enamel solution in a thin film on curved surfaces, it is suggested that it be sprayed on with an atomizer. A thick enamel solution kept quite warm in the atomizer will set immediately on a cold metal surface. To curve the gelatin is a more difficult question to answer. The way a photo-

engraver would do it would be to make a collodion negative of the design, strip the negative film, and with a seissors so slit the film that it could be pressed in contact with the curved surface through the aid of castor oil. In other words, the collodion film would be applied much as a potter does the design he wants to transfer to the outside of a convex surface.

Combination Line and Half-Tone.

James T. Baker, New York, sends a fashion catalogue in which line-drawing and half-tone are blended in an excellent manner. He wants to know if this is the work of a new screen or if it is the result of patchwork of line the first print. This print was developed and the whole burned in fully and etched. The operation is simpler than it would seem from description, and the result is superior to the old patched-up-negative method.

Another Educational Booklet.

From Frank H. Clark, of the Eclipse Electrotype & Engraving Company, Cleveland, Ohio, comes another beautifully printed booklet, entitled: "The Preparation of Copy for Photoengraving." This firm has published from time to time many of these educational booklets, in the belief that "the more their customers know about platemaking the more satisfactory their business rela-



ARAB GIRL.

By Eda Sterchi, Independent Society of Artists.

and half-tone negatives as is customary in combination line and half-tone.

Answer .- These fashion engravings with the faces, hands and some parts of the costumes in half-tone and the rest of the costumes in line, were not made, as is customary, by making line and half-tone negatives from the same copy and then cutting out the patches of half-tone and inserting them in the line negatives. The work was done in the following manner: First, registry marks were made on the copy, then a piece of plate glass was obtained, exactly the same thickness as the half-tone screen. A half-tone negative was made of the copy, and in exactly the same focus a line negative was made of the same copy, with the plate glass inserted in place of the half-tone screen. This was done to obtain negatives of exactly the same size. The drawings were made so that there would be no need for stripping and reversing. When both negatives were dried, the faces and portions of the drawing in "wash" were stopped out in the line negative. In a similar manner the line-drawing in the copy was stopped out in the half-tone negative. A print on the copper was made from one of the negatives, developed and partially burned in, after which the copper was recoated with enamel and a print from the second negative was made in exact register with

tions." The titles of the other publications are: The Eye and the Camera, a chart; The Two-Color Book; Various Screens and Their Uses; Standard Trade Terms; Relative Adaptability of Printing-Plates; End of the Black-Lead Brusher, and The Eclipse, a monthly almanae. On the back page of the present booklet is this valuable advice: "The man who trims the cost of his printing-plates may think he is saving money, but he is taking unwarranted chances on poor printing and early breakdowns. The very best (plates) cost so little more than the poor that the difference is only the underwriting premium for certainty. Railroads would not think of using cast-iror rails.

More About Offset Platemaking.

"Lithographer," Montreal, writes: "It is only within the past year that I hav discovered that THE INLAND PRINTER gives more information about photowork for the offset press than I can get in any other book. Please tell us how the photoengraver can do the work, for only the big houses can put in a photo-plant, and even then it takes much money and knowledge to run such a plant."

Answer.— If "Lithographer" had been an older reader of this department he would have found the information he is now seeking. The way the photoengraver helps the off-

set printer is by making an albumen print on the grained zinc. Ink it up with stiff transfer-ink, develop the image as they do for etching, and then turn it over to the offset printer. At first photoengravers made regular half-tones on copper for the offset man. The difficulty of getting satisfactory transfers from ordinary relief-plate half-tones was too great, so another plan has been successfully adopted, which is this: Instead of using copper of sixteengage, or sixty-five one-thousandths of an inch thick, they use copper of about twenty-five-gage, or twenty one-thousandths of an inch, or even thinner. On this copper they make enamel prints as usual from a negative with highlight dots as fine as possible, thus requiring but a slight etching. If it is a vignetted half-tone, all dead metal is left around the vignette as a bearer - in fact, all dead metal is left in any case. When the half-tone is etched it is inked up with proper transfer-ink and masked with tin-foil or onion-skin paper so that no ink but that on the half-tone will transfer. This thin copper sheet is run through a lithographic transfer press in contact with the grained zinc plate, and the half-tone is thus transferred to the zinc ready for the offset pressman.

Should Newspaper Half-Tones Be Higher Than Type?

"Stereotyper," Boston, asks: "Should half-tones for newspapers be blocked higher than type? This is to settle a dispute between the composing-room and pressroom, in which I am the referee. Remembering that you led in the introduction of half-tones on newspapers, the question is referred to you as an authority."

Answer .- When the writer put the first half-tones into the stereotyping web presses, he inserted the half-tones into the stereotype plates. That is, he had the stereotype metal cast around the zinc half-tone so that the latter was imbedded in it. At first the half-tones were a trifle higher than type, but the best results were secured by so embossing the plate that the high lights were a trifle lower than type and the shadows were higher than type. This is now done by the best newspapers in the following manner: All newspaper half-tones are mounted on solid metal. These solid metal bases are not used as they come out of the casting box, but are carefully planed on both sides so as to bring the zinc half-tone plate to exactly type-high. A proof of the half-tone is taken on a thick manila paper and an underlay cut from it. The highest lights are cut out entirely and the middle tones shaved away down, while the shadows are left. The zinc half-tone is heated and laid on the underlay on the bed of a strong Washington press. Sufficient blotter is placed on top of it so that when pressure is brought to bear the zinc will be embossed. The underlay is secured in its proper place under the half-tone plate, and the latter mounted upon the solid metal base and placed in the form ready for molding. In this way the high lights of the half-tone are lower than type and the shadows higher than type. So the disputants on the Boston paper can take consolation from the fact that they are both right and both wrong

Preventing Injury to Copy When Photographing.

"Photoengraver," New York, writes: "I am an old printer and a long-time reader of your publication, but I have recently purchased an interest in a photoengraving plant and am studying the business mighty hard in the shop by watching the workmen. One thing I notice which it seems to me can be improved upon is the way of fixing drawings to the camera board before photographing. Our man uses carpet tacks, which punch unseemly holes in the drawing, and the board looks as if it had been a target for

bird-shot for years. I suggested using pins instead of tacks, but our photographer says pins won't do, and that they always use tacks. I thought I would ask you about it, though you may think it fool question No. 1 from me."

Answer .- It is not a foolish question, but an important one. Some old-fashioned photographers still stick to the hammer and carpet tacks to disfigure the copy as far as they can when there is no excuse for it. There are several copy-boards on the market that have either holes or grooves in which adjustable spring clamps hold the copy without injury. A good example of such a board is called the Perkins copy-board, made in Springfield, Massachusetts. Large pins can be used for sticking up copy, and for that purpose the British Journal of Photography some seven years ago made this valuable suggestion: "An excellent covering for the surfacing of the copying easel is the soft linoleum or 'cork lino' sold extensively for floor coverings. It should be glued down all over the board, so that it may lie quite smoothly, and then we have the luxury of a corkfaced easel into which the feeblest pin can be driven with ease, while the hole vanishes when the pin is withdrawn." Here is the way to use pins on copy-boards. Cork linoleum is easily had in the market to-day, and it makes a perfect copy-board surface.

Brief Replies to a Few Queries.

"Manufacturer," Lenox, Massachusetts, is advised that white lace curtains will reproduce better with a black background, and direct from the material, as linework on zinc, than by copper half-tones.

W. E. C., New York, who is experimenting in the making of rotary photogravure and gets uneven etching, will find that washing off the chlorid of iron etching solution with water instead of wood alcohol is the cause of the uneven etching.

"Etcher," Harrisburg, Pennsylvania: Some of the most successful line etchers dust the ink image on the zinc plate with fine white resin powder before they dust with dragon's-blood powder.

"Reader," Baltimore, will find that a mixture of an old ehlorid of iron etching bath with some new iron will etch smoother than an entirely new bath. For the same reason the iron in an etching-machine will work best when it has been in use for some time.

A. de B., Havana, Cuba, who complains about zinc reaching the price almost of a precious metal, is misinformed about a newer and cheaper metal being in use in the United States to take the place of zinc.

Frank S. Henry, Philadelphia: The half-tone effects in lines that you find used on the offset press are made by using an ordinary cross-line screen with a slit instead of a round diaphragm.

P. J. D., New York, will find in July, 1915, page 490, of THE INLAND PRINTER, a paragraph telling how unusual grains are produced with ordinary half-tone screens.

LITERALLY SPEAKING.

Uncle Mose aspired to the elective office of justice of the peace in the "black bottom" part of town. One bar there was to his preferement: he could neither read nor write. His master advised him to go to the commissioner of elections and ask whether he was eligible. Mose went and returned.

"What did he tell you, Mose?" inquired the master.

"It's all right, sah," answered Mose; "dat gen'lemun suttinly was kind, yas, sah. He tole me Ah was illegible fo' dat office."—New York Evening Post. Written for THE INLAND PRINTER

MASTER MINDS OF TYPE AND PRESS.*

NO. V .- THE FIRST SEXTUPLE PRESS.
BY JOHN S. RITENOUR.



HE year 1893 saw the first of the sextuple presses, built by Scott for the Chicago Tribune, this machine being arranged in decks similar to the other presses, but four pages wide, with two folders side by side. Many additional machines were built of all sorts of combinations, two, three, four and even five decks high, and two, three and

four pages in width. The above described presses are all arranged with the columns around the cylinders. Similar machines, that is, of the deck construction, were built by Mr. Scott, but with the columns along the cylinders, for the Chicago Inter Ocean, commencing in 1892. At the World's Fair in Chicago in 1893 the third of these presses for the Inter Ocean was on exhibition.

Since then the Scott company has made a large number of improvements in presses, all of which contributed to the advancement of the art. The three-to-one collecting cylinder, patented in 1896; the vertical shaft drive, and the multiple drive, whereby a large press can be driven in smaller sections, patented in 1996. The rotary folder, patented in 1896; and various other improvements patented at different intervals since then, have enabled the present-day folders to reach their perfection and high speed. Without the rotary blade, invented by Mr. Scott, no folder could possibly attain as high a running speed as that of the Scott Speed-King press, which runs at the speed of 400 revolutions per minutes.

Mr. Scott originated in 1904 what is known in the trade as the Scott multi-unit press; that is, he applied for patents covering the principle of having a series of individual presses arranged to drive individually, and with individual presses, or units, as large machines composed of any desired number of units. The main principle of this construction is contrary to the previously accepted straightline press, in that every four-page-wide web is slit into two-page-wide members, and each two-page-wide member makes a single quarter turn, no matter what combination is being run.

As regards present development, the largest newspaper press in the world is claimed to be the new Scott multi-unit triple octuple press recently sold to the Detroit Evening News. This press has twelve individual units (each carrying two plate and two impression cylinders and feeding from a four-page-wide roll of paper), six high-speed folders, and six electric motors, with push-button controls. It can be operated as six independent quadruple presses, or as four independent sextuple presses, or as three independent octuple presses, or as two complete triple octuple press. Its capacity is as follows: 216,000 per hour 4, 8, 10, 12, 14 or 16 page papers; 144,000 per hour 18, 20, 22 or 24 page papers; 108,000 per hour 26, 28, 30 or 32 page papers.

It may be added that if this press were to be supplied to a newspaper making a specialty of running editions of a small number of pages, the simple addition of more folders would give a still greater product on the smaller size combinations. For instance, with sufficient folders this press would have a capacity of 864,000 per hour 4-page papers; 432,000 per hour 6 or 8 page papers; 288,000 per hour 10 or 12 page papers.

This is a tremendous stride in so short a time, eightytwo years, from the 400 hourly capacity of the daily New York Sun's hand press in 1833.

Mr. Scott is said to have put the first color press of the country in the *Chicago Inter Ocean* office in 1890. This press printed in black on one side and in four colors on the opposite side, and turned out supplements, some of which, dated May, 1890, the Scott company now has

The second was a combination newspaper and color press supplied in 1892 to the Kansas City Journal. It was a three-roll machine, and could print various combinations, such for instance as a four, six or eight page paper with some of the inside pages in two colors and the outside pages in four colors. It could also print from twelve to twenty-four pages with the outside pages in three colors.

The New York World machine, installed in 1893, was the third color press, and another for the New York Journal followed shortly thereafter. There was also one in 1893 for the C. I. Hood Company, of Lowell, Mass, printing in five colors on one side and black on the other. Many other color machines have been built since these, but it is held for Mr. Scott that he had at least five in actual operation before any were produced by other builders.

The All-Size Rotary Web Press is another creation of Mr. Scott's fertile brain. Before it was invented the length of the printed sheets was determined by the circumference of the cylinders. The All-Size Press differs from other presses in that it cuts the sheets before printing. The first machine was installed by Poole Bros, Chicago, in 1892. Now they are in use all over the world. The Scott Offset Perfecting Press, recently brought out, is a notable step in the printing of books, magazines and illustrated supplements. The New York Times is installing two of them for printing their illustrated supplements.

Walter Scott, founder of Walter Scott & Co., Plainfield, New Jersey, was born in Ayr, Scotland, in 1844. He was educated at Ayr Academy, and in 1869 came to America. After spending some time visiting different parts of the country, he settled in Chicago, where he immediately took up the improvement of printing machinery. He possessed an unusual number of distinguishing qualities. Common sense, integrity and geniality were pronounced and perfectly poised in his make-up. He was creative in his line, and left to the printing craft a notable heritage of useful things. Socially, Mr. Scott had a cordial personality, which cheered his company and made him much admired. He delighted in talking shop; and, outside of his regular work, liked to visit his own gardens, where he developed his hobby for the cultivation of shrubs imported from every part of the world where shrubs grow.

Flat-Bed Web Perfecting Press.

The first flat-bed web perfecting press printing from stationary type, known as the Duplex, was introduced to the world in 1891, and has proved so popular and successful that it is in use in all parts of the world. It is manufactured by the Duplex company in Battle Creek, Michigan, where many improvements have since been added to it by Henry Bechman, designer and mechanical superintendent of the Duplex company. Its speed, its page capacity, its perfected output, its elimination of stereotype plates, its adaptability to web service, its comparative cheapness of price, its low cost of operation, and the fact that it can be handled satisfactorily by an ordinary careful printer, with no expert qualifications as a pressman, have commended it

^{*} Copyright, 1916, by John S. Ritenour.

highly to small-city dailies, and to such dailies in large cities as circulate only within particularly restricted spheres. This is its field. There are hundreds of these presses in daily use in the United States and foreign countries.

Another new style of press for which newspaperdom is indebted to the Duplex company is called the tubular plate rotary. Its conspicuous point of difference from the usual rotary is that it uses cylindrical or tubular stereotype plates which encompass the entire printing cylinder instead of the customary semi-cylindrical plates. This is held to greatly enhance speed of output, since a cylinder plate giving impression all the time does, of course, twice the work obtainable from a cylinder plate which is in productive action only half the time. It is the invention of Mr. Bechman. The first press of this design was put into operation on February 9, 1909, in the office of the Kalamazoo (Mich.) Ecening Press, whose every issue from that

inventor of a hand press which became a well known and successful appliance.

These three young men formed a partnership under the name of R. Hoe & Co., and established themselves in New York city as pressbuilders. The Smith brothers died in 1823 and Robert Hoe alone carried on the business, which was then of very small magnitude. In 1832 Mr. Hoe's health began to fail, and he died the following year, being succeeded by his eldest son, Richard March Hoe, who was born in New York city, September 12, 1812, and Mathew Smith, son of one of the deceased partners.

Richard March Hoe showed great inventive skill, and kept steady pace with the demands of his establishment for improved and rapid presses. His greatest achievement was the type-revolving cylinder press, the first one of which was placed in the office of the Philadelphia Ledger in 1846. Up to the time of his death, which occurred in Florence, Italy, June 7, 1886, he was the leading pressbuilder of the



MURAL

By Otto Knaths, Independent Society of Artists.

date has come from this machine. This tubular press has established itself permanently in the favorable judgment of publishers, metropolitan as well as rural, as may be understood from its adoption in the pressrooms of several New York tyd adiles. Some of the influential New York users of the Duplex web presses, flat-bed, tubular and old-style roturies, are the World, the Tribune, the Italian Herald, the Journal of Commerce, the Law Journal, the Brown Home News, the Courrier des Etats Unis, and the Freie Presse.

The Press-Building Hoes.

The great newspaper web-press builders of the United States have been Bullock, the Hoes, Scott, Goss, and the Duplex Press Company. The first Hoe to dig into press manufacturing was Robert, a Lancashire Englishman, who was born at Hose, near Leicestershire, October 29, 1784. After his school-days he was apprenticed to a carpenter, but seeing no prospect of advancement in England he "bought his time" at home and came to the United States, a young man, in 1803. Here he established himself as a carpenter, along with two of his brothers-in-law, Mathew and Peter Smith, the former a joiner and the latter an

world. On the death of Mathew Smith, in 1842, Robert Hoe II, and Peter Smith Hoe, brothers of Richard March Hoe, succeeded him—Richard M. Hoe, eldest of the three, continuing in charge of the mechanical department until the time of his death.

His brother, Robert II, died on September 13, 1884, and on the death of Richard March Hoe, two years later, Robert Hoe III, son of Robert Hoe II, who was born in New York city, March 10, 1839, became head of the firm of R. Hoe & Co., and controlled its destinies with a skilled and inventive genius up to the time of his death, which took place in London, September 22, 1909.

He not only upheld for many years the prestige and leadership of his house, but during his life he accumulated from every quarter of the globe a library of old books, manuscripts and antiques, particularly relating to various branches of the typographic art, that was unrivaled anywhere. It was disposed of at public auction sales in New York city during 1911-12. This collection included a copy of Gutenberg's first Bible (1454), which the executors of Mr. Hoe disposed of for \$50,000. It was bought by Henry M. Huntington.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Senseless Commas.

L. F. R., Topeka, Kansas, writes: "I wish to ask your opinion regarding a few matters of punctuation. In the following sentences the author insists the commas are proper, while this inquirer thinks they should be omitted: 'The story of silage injuring the teeth, seems to bob up continually.' 'Professor Wert of the college, is one of the members.' 'Ten bottle-fed babies die, to one that is fed at the breast.' 'There is no explanation better, than that offered.'"

Answer.— The commas are not proper, and not one of them should be used. Each sentence is of the simplest kind possible, except the second, where two commas might be used, but not a lone one with any propriety. "Professor Wert, of the college, is one of the members" is not wrong, but as quoted it is wrong.

Commercial English.

C. J., Springfield, Illinois, writes: "My attention has been called to the words in a back number of your magazine, 'addressed to the people you want to sell.' I know it is a commercial way of speaking, but is it proper without the name of a firm as objective? We often hear the phrase 'I sold Brown a bill of goods,' but is it customary 'to sell people?' In a recent letter you gave me the privilege of asking any questions, hence this trial."

Answer.— This is an instance of what many scholars would call bad English, and what many others accept as good commercial English. Of course we do not sell people, but neither do we sell Brown or a firm. Use of a firm-name is no better. What is meant, and thoroughly understood, is "the people to whom you wish to sell things." What you sell (that is, its name) is the direct object, and the personal name, whether "people" or a person or firm, is the indirect object. The words quoted in the letter are not INLAND PRINTER language, but occurred in an advertisement reproduced as found, as a typographic specimen. Neither this correspondent nor any other needs an excuse for writing to us about anything pertinent to our subject. The more the merrier.

Pointing Quotations.

W. McG., New York, repeats this question: "In looking over the proofroom page in the March issue of THE INLAND PRINTER I notice some questions and answers relative to the use of points inside of quotes, etc.; also we printers are asked to communicate with your department and advice and information will be gladly given, so I availy myself of your kind offer. A short time ago two of our men had a dispute—one a proofreader and the other an operator—as to whether the semicolon should go inside or outside of a quoted phrase or sentence. Neither of them

seemed to know why the semicolon should be placed inside or outside of the quote-marks, save that one thought it would look odd to see the semicolon on the inside, and the other that it would be odd to see it outside. To tell the truth, the writer, who is just a plain operator, couldn't tell either, being asked for his opinion, why a semicolon goes outside and a comma goes inside the quotation. However, I decided that as the quote-marks were not part of the word or phrasing the semicolon should go outside just as if the sentence didn't have quotation characters. For instance, THE INLAND PRINTER should be the 'best seller'; it covers every phase of the printing industry. If there are any examples in the English language where the semicolon goes, or should go, inside the quotes, likewise exclamation-points and interrogation-points (although I don't know of any), I would feel much obliged if you would point

Answer.—I hoped this was sufficiently answered in March, but it seems not. Commas and periods should always be inside, because they are so small that placing them outside makes an unsightly break in appearance, and because thus they are almost lost to view. Many good printers always put the semicolon inside also. The placing of the other points is more amenable to logic. When an entire question or exclamation is quoted separately the point should be inside; when the quotation is merely part of the question or exclamation, outside. Few writers say anything about this, but what is said above is practically what they say when they do mention it.

A Question of Points.

C. F. H., Toledo, Ohio, submits the following: "I have been interested in your articles on proofreading, and have a question to submit. In giving the result of elections, the editor wrote it thus:

> Mayors Alliance — John Smith (Dem.). Akron — James Johnson (Rep.). etc.

"The compositor put two periods at the end of each paragraph, one inside of the parentlesis to indicate the abbreviation, and one outside to indicate the end of the paragraph. The proofreader marked out the second period, claiming it was unnecessary. A little further down the copy read like this: 'Sandusky—Mayor, Joseph Thomas (Rep.); City Clerk, John Malone (Rep.);' etc. In the latter case the semicolons were allowed as being necessary for the punctuation. Was not the reader inconsistent in his marking?"

Answer.— No, the reader was not absolutely inconsistent, although I think that if plain paragraphs were used in the first instance the periods should have been in. If they were set with leaders the final periods were not needed.

In the other instance punctuation is necessitated by the run-in form. With plain paragraphs in the first case it has come to be a matter of taste, or of style, merely.

Compounds and Gray Hair.

R. K. B., Harrisburg, Pennsylvania, writes: "I read with much interest each month your contributions to THE INLAND PRINTER, and have just finished your article in the March issue. Likewise, I have read with considerable care Mr. De Vinne's book on 'The Practice of Typography.' Between the two of you I find it hard to find an 'isle of safety' in the perplexing question of compounding words. Even the 'practical' article I have just read seems to leave much to be surmised. I'm with a house that does much work of a technical character in the course of a year, and there are, naturally, many different varieties of scientific authors who are responsible for our copy. And there's the rub! One highly educated gentleman insists on 'fruit-tree,' but very emphatically turns down the compounding of the words 'apple tree,' giving as his reason that 'fruit-tree' refers to a class, while 'apple tree' means simply one thing. (That's all right: I said the same thing when I read his note!) Some of our authors prefer soil-moisture, plant-growth, water-supply, cow-manure, master-printer, plant-life, and the like, while others express a preference for the omission of the hyphen in the same words. All of which makes it rather hard to spread that contagious disease known as 'office style.' What do you say when such cases arise? or, what is of more importance, what do you do? What reasons do you give for the usage of either form? There are times when you can feel the gray hairs growing!"

Answer .- The main trouble is that "highly educated" people have so many ignorant notions like that about "fruit-tree" and "apple tree," which gives as a reason something entirely void of reason. One thing makes them both compounds - that each term is a joining of two nouns into one unqualified name, in long-established use as one fixed and familiar name, accented like one word. When such cases arise in my work as a printer's proofreader I say nothing and do nothing but make sure it is like copy. It will never make my hair gray, and should not be such a bugbear to anybody. The others and thousands more are properly hyphened, for the same reason, except that "master printer" is two nouns in apposition.

SYMPATHETIC INK.

Many requests have come to THE INLAND PRINTER for formulas for "sympathetic" ink. Feeling, therefore, that it will be of interest to our readers, we give the following, taken from Process Work and Electrotyping:

Take an ounce and a half of zaffer, which may be had at any color shop, and put it into a glass vessel with a narrow and long neck, pour over it an ounce measure of strong nitrous acid diluted with five times the quantity of water. Keep it in a warm, but not too hot, place for about ten or twelve hours, and then decant the clearest part of the liquid. Having done so, pour nearly as much more diluted nitrous acid on what remains, which must continue in the same situation, and for as long a time as before, and then be decanted and mixed with what was at first obtained by the first operation. This being done, dissolve in it two ounces of common salt and the sympathetic ink is completed. Writing on common paper is legible only while the paper is hot; exposing it alternately to the air, and to the heat of the fire, whatever is written will appear or disappear at pleasure.

Written for THE INLAND PRINTER.

COMPOUND TERMS IN TECHNICAL ENGLISH.

BY F. HORACE TEALL



T is simply reasonable to admit that technical writers should determine the forms in which their words appear; but it is no more than mere common sense to suggest the propriety of having the final decision - if a final decision may ever be had - made by men who know language as language, not merely as technical language. A few years

ago a man asked my opinion about having a circular reprinted because of a supposed error which could not be shown to be a real error, and I told him that I should sooner reprint to make "ironwork" one word instead of "iron work," as it appeared. His answer was that workers in iron made it two words; which I countered by asserting that I did not think iron-workers the best authorities for word-forms. The words that present the question of compounding to technologists are so numerous that one can hardly wonder at the common objection to joining them consistently with the hyphen, especially when the foolish notion is so prevalent that frequent hyphens are unsightly. I must confess that I formerly held this notion myself; but almost instantly, on beginning earnest study of the subject, I was convinced that no such notion could be more silly. Of course I use this word silly strictly as expressing my personal opinion.

Compounding of words has been discussed very widely, with such variance of opinion that nothing definite has resulted; that is, no common agreement has been reached. The latest serious inquiry into the subject was made by C. W. Park, professor of English in the University of Cincinnati, who wrote a paper about it, published in the Bulletin of the Society for the Promotion of Engineering Education, which is well worthy of serious consideration, and has been summarized in the Engineering Magazine, February, 1916, and in Paper, February 9, 1916. In neither of the latter two is anything added to the discussion, and both articles are identical, except that a personal opinion is added in brackets by the editor of Paper. They both say: "About the use in English composition of compound or hyphened words there has grown up a special literature of some magnitude. There is no more vexatious problem confronting the writer or the compositor than that of when to write two words quite separately, when to join them by a hyphen, and when to make them wholly one. The problem is particularly acute in technical writing, where the possible compounds are extremely numerous. Attempts have been made to solve the problem by compilation of lists of terms properly compounded or not, as the case may be; but the field is too large to be covered thus, and any such list is out of date almost before it can be published. The formulation of general rules would prove more satisfactory, but such formulation has not as yet been established.'

Here is the bracketed opinion: "It is the practice of the editor of Paper when in doubt about compounding a technical term to make either one word of it or two words. It is best to confine the use of the hyphen to its legitimate function of dividing words into syllables, using it between words only rarely, as when the conjoint term is purely adjectival in form. Such expressions as 'well-known, 'one-half,' and 'so-called ' are nonsensical and should never be used."

We have space for but a few words of comment on this. The hyphen's legitimate function is primarily that of uniting, not of dividing; a hyphen is a tie-mark, as shown by its name, which means "into one." While an editor hastily avers that certain joinings with a hyphen are "nonsensical," it can be proved that many others insist that the same words show the most reasonable and the commonest use of the hyphen.

The present writer is convinced that general rules would be more satisfactory than lists, but only through their general acceptance. With this in view he formulated rules and published them in the Standard Dictionary. He has seen nothing and heard nothing that raises the slightest doubt in his mind that those rules are essentially the ones that must be established if we ever have a general or special standard of practice.

Another article in the Bulletin, February, 1916, says: "Every publishing house has its style code that is strictly followed unless good reasons are found for departing from it in rare cases." We can not accept this assertion as having any basis of real fact. Its author, of course, thought he was telling truth, and we have no tangible proof that it is not true; but their publications are seldom uniform enough to be accepted as proof of its truth.

Professor Park gives rules to show what technical practice is, as nearly as he can determine. These rules are to be criticized, in the same spirit in which he offers them, "not to impose arbitrary standards upon others, but to secure agreement throughout as wide a circle of technical men as possible regarding the way in which disputed terms shall be written and understood." His rules are: "Write compound nouns without the hyphen; that is, either as two words in the case of separable, or loose, compounds (' cast iron,' 'friction clutch,' etc.), or as one word in the case of inseparable, or close, compounds ('roadway,' 'falsework,' etc.). Write adjective compounds with the hyphen; e. g., 'four-cylinder automobile,' 'cast-iron frame,' 'low-pressure cylinder,' etc. The second rule is subject to some exceptions; e. g., 'overshot wheel,' 'waterproof lining,' etc." He adds this third rule: "Omit the hyphen wherever the meaning is clear without it; e. g., 'power plant economy,' machine tool design,' etc." But he thinks this rule valuable only for those who can decide a definite dividing line.

Our general criticism of these is that they are too indefinite for common utility. As to the first clause of the first rule, how are we to know what terms it comprehends with any certainty? It really prescribes "steam ship" as two words, for everybody realizes that it is a ship run by steam. It is just as correct as two words, on principle, as "steam engine." And the second clause is null, for the reason that no term of the kind is inseparable until we write it in the one-word form, except such disguised compounds as "orchard," "window," etc. If we are to be guided by any language principle, which means grammatical principle, these rules are worse than useless. They are utterly subversive of grammatical principle. In saying this, of course, the present critic is simply expressing tersely his personal opinion, but it is an opinion formed through close and hard study.

Following is an example of the difference between an author and a publisher's editor, each of whom would probably accept Professor Park's rules as correct. It is from a book of which I was reading the final proofs for the printer, with author's proof and copy both at hand for reference, when requested to write this article. The copy as it came from the author contained these forms: fire-box boiler, boiler maker, hand-hole, patch-boil, stay-botl, screw driver bit, stop-cock, valve-seat, steam-port, crank-pin, cross-head. The editor made them fire-box boiler, boil-

er-maker, hand hole, patch bolt, staybolt, screw-driver bit, stop cock, valve seat, steam port, crank pin, crosshead. Why the editor made staybolt one word and patch bolt two words who can tell? Words of exactly the same nature abounded in the book, generally in the two-word form.

The only conclusion that I can see any possible reason for — a reason based on principle, that is — is that a hyphen should be used in each instance.

Professor Park practically asserts the same opinion, as follows: "Personally I confess to a rather deep-seated prejudice in favor of the hyphen in most compound words which cannot be written solid." The main disagreement would be as to which words can be written solid, and it would be almost irreconcilable, if not absolutely so.

Meantime, as this writing is by a proofreader, and mainly for printers and proofreaders, it may well conclude with some practical suggestions. Since each book and each periodical is printed for men who differ in their practice so widely one from another, the only way to do their work is to follow copy, no matter how unreasonable. If they wish uniformity it is only fair to demand that they put it in the copy. Every one is entitled to have his own opinion, but no one has any right to make something that another must pay for in any way but the one for which the customer is willing to pay. Nothing could be more silly or useless than a printer's attempt to introduce uniformity in general printing work. Uniformity and consistency, to a considerable extent, are desirable, but they must come from the writers, and can not be left for the printers, especially not for machine operators or proofreaders. This does not mean that the operators or proofreaders are not capable, but that they also differ in their methods of thought so much that no two would always do their work exactly alike. Follow copy, no matter how bad.



ZEBRA POSTER.

By Norman Tolson, Independent Society of Artists.



BY J. L. FRAZIER

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Points on Display for Compositors.

T is not our intention in this article to go into the matter of "copy" or "psychology," for that is a task for one who has made a study of the science of advertising. The purpose of these few random remarks is to make sugges-

tions designed to assist the compositor in handling to best advantage the display printing he is called upon to design and execute. The average compositor does not give enough attention to the feature

of advertising in the work he is called upon to do. In his efforts to attain artistic effects he is prone to overlook the important purpose for which the work is done - namely, to sell goods. The compositor should not overlook the fact that the item of display printing upon which he is at work is in reality a salesman; and if he must sacrifice one for the other, salesmanship should be retained rather than what he considers the most artistic effect. If, by bringing out a certain line, he can make the job a more efficient salesman, he should do so, even though to display another would heighten its artistic effect. If advertising, or display, typography did not bring results, some other means of introducing their specialties to the public would be adopted by manufacturers, wholesalers and retailers, and a greater number of compositors would walk the streets

searching for work. An item of printing could easily be so at-

In the majority of cases the proper display will not interfere materially with the compositor in the execution of a workmanlike composition; for to properly display a job of printing does not require that inharmonious types be used, that the spacing shall be carelessly done, nor that the design shall be poorly whited out. It does not require an abandonment of the principles of design, so essential to pleasing typography,

tractive in appearance as to please the most esthetic taste

and yet so weak in an advertising way as to be worthless.

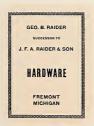
Three Common Faults in Advertising Typography Illustrated, and a Model



A .- "Spotty" borders of prominent units should be avoided, for they attract the eye from the type.



B .- Complexity, due to wide separation of parts and use of excess ornamentation, makes reading difficult.



C .- The eye is not accustomed to reading capitals, and a certain amount of effort is required in the act.



D .- Lower-case type and compact arrangement of essential points cause the idea to be easily grasped.

If, instead of resenting the intrusion of the advertising expert with his copy and layouts, the compositor will expend his efforts in the attractive handling of that copy in accordance with those layouts, he need not consider himself in the light of a mere automaton, but his careful work alone will be sufficient to stamp him as a workman of ability.

and which are, in the

opinion of the ablest

advertising experts-

who are not printers

the highest advertising

effectiveness.

- essential as well to

The best written and planned copy can be ruined by careless typography, which means that the advertiser, no matter how talented, needs the intelligent assistance of the typographer.

In this day, when so much of the copy is prepared and the display decided upon before it reaches the compositor, there is yet much printing of a sales nature being done which it is the compositor's task to

arrange in the most forceful and effective manner. He is, therefore, the most competent compositor who understands how best to utilize the display elements to greatest advantage from the standpoint of salesmanship. He should study advertising from the viewnoint of the advertiser. cient. To display a number of lines in a small space has a tendency to make the design confusing in appearance and therefore not easily read. Restraint in amount of display is an aid to strength, for the important items then stand out the more prominently, because their effect is not

MEYER ALL-WOOL SUMMER CLOTHES Are worn by the BEST DRESSERS IN

CHICAGO
They are popular in all of the great fashion centers in America. They are offered to the men of this country at

Prices as Low or Lower than they are asked to pay in most stores for commonplace and inferior goods. You will see

commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The GOOD WORKMANSHIP AND

CHOICE PATTERNS
must surely appeal to you. You will know
what we mean by "clothes that fit and keep

R. R. MEYER & COMPANY 127 State Street, Chicago

Fig. 1.

Here the reader is certain to be confused because of so many display lines, all exerting an influence on the eye.

To display an item of sales printing is to emphasize the important features in such a way as to attract the attention of the reader; make the advertisement, circular, or whatever it happens to be, as easy to read as possible; and to draw attention to whatever parts therein are likely to influence the reader to buy the article advertised.

There are five fundamental principles of display: display-type, body-type, ornamentation or illustration, border, and white space. A great many items of sales printing contain all these elements—but illustration is often omitted, and sometimes even the border. These elements of display should be so arranged as to get contrast, balance, legibility

and pleasing appearance. By contrast we do not mean that an inharmonious line must be inserted for any possible attention it might attract, for sufficient contrast can be attained through variation in size of letters, or by a line in caps. or italies of a harmonious series.

There is an old axiom which compositors should ever keep in mind when working upon display printing; it is, that "all display is no display." While, of course, in posters, window-cards, or other large work, practically every line can be displayed, on small work—and advertisements of limited space—very few lines can be "brought out." Only those items should be given prominence which really strengthen the advertisement, and in most of such cases the heading, price and signature are suffi-

WALL PAPER SALE

During the creatistic of this treath we still pine a relative of 100 per cent and lapace in stock. We have a segregous cent on all paper in stock. We have a segregous cheen a great variety of patterns, and have a large stolenster on the way from a Philiadolpha paper mil a read man. Bod room and kitchen paper. F cents per downle red at only. Patterns feed dissiper come, hast and paper at 135 cents per doubte red and up.

Patterns feed dissiper come, hast and paper at 100 cents per doubte red and up.

2 to the paper of the come of the paper. Cuttomal and Ingrains paper. It is a 155 cents per tolet. Our downstand and Ingrains paper.

The state of the s

bury menth, the first one being held Soturday, January 15t
BURR DOIY'S PAINT & PAPER STORE
Washington - Both PhonesNear Pestoffice, Mount Versor

Fro. 9

Text-matter is too large; heading is too small; condensed type is not easily read in small sizes; and the lines are too long.

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the best dressers in Chicago

They are popular in all of the great fashion centers in America. They are offered to the men of this country at prices as low or lower than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The good workmanship and choice pasterns must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY 127 State Street, Chicago

10 9

The obvious display features given prominence and the remainder made readable, the advertisement has greater effectiveness.

counteracted by the influence exercised upon the reader by other lines, needlessly displayed. Display lines can be easily likened to guide-posts, attracting the reader's eye to the advertisement and directing his attention to the text, which should, by all means, be set with a view to making it as readable as possible. One can readily see that if there are too many such guide-posts the reader will be confused, and consequently the advertisement will lose its force.

We are reproducing herewith (Fig. 1) an advertisement which is overdisplayed, and the confusing effect produced is quite apparent; while alongside (Fig. 2) is shown a rearrangement of the same copy in line with the fore-

going suggestions. The reader will note that it not only has greater "pulling power," but that it is more satisfactory in appearance — and eminently more readable.

The use of all-capital lines is a common fault among printers, many of whom consider it essential to set their display in capitals altogether. As a matter of fact, the eve is not trained to read words set in capitals, and, consequently, lower-case lines are more readily grasped. It is, therefore, desirable to set our display lines in a larger size of the type used for the body, or a bold-face, in lower-case, of a harmonious series. With, for example, Cheltenham Bold for the display and Cheltenham Old-Style for the body-type, proper strength can be given the important features in readable lower-case. The characteristics of design being the same in the two faces, the artistic appearance is satisfactory, and by no means displeasing.

Of course there is the variation of tone in the light and bold face letters, but, with the other features in harmony, this can not be considered a serious fault of design—and we are bent upon selling goods. The speaker emphasizes his important points by speaking in a louder tone, the conples which illustrate this point (Figs. 4 and 5). In Fig. 4 the arrangement is such that the halt at the end of each line would tend to interfere with the comprehension by the reader of the thought expressed. The lines in themselves express nothing, and, because of the number of lines and the use of capitals, the idea is not readily grasped. In Fig. 5, however, each line expresses something, and the halt comes between such words as do not interfere with

THE BEST WAY TO KEEP HOGS IN

Fro. 4

A halt at the end of a display line is unavoidable. Here the halts come between words which depend upon each other for sequence and a clear presentation of the idea.

trast causing these points to strike home more effectively. The compositor in display printing must do the same, but he must be careful not to emphasize too many points. Just as the speaker who is too vociferous fails to impress his audience, so the advertisement which is overdisplayed defeats its own purpose. It is the quiet man of reserve force who makes an occasional emphasis strike home—and in display printing the same idea holds true.

The text-matter of an advertisement should not be set in bold display type, even in small sizes. Bold type is not as readable as type of ordinary strength, and this is especially true in the smaller sizes. In addition, to so set the text-matter makes for added difficulty in giving sufficient contrast to the display. Exhaustive tests have shown that ordinary roman lower-case letters are most readable, and for that reason the compositor should use them consistently in his work.

The heading of an advertisement or circular is the guide-post to the reader's eye, and it should be a strong line in some properties. While, of course, in many small advertisements, such as those which appear in

the magazines, it is impossible to have a very large guide-post in the form of a display line, it is better to set the body-matter small, if necessary, to secure the space for good display, rather than to use larger body-type at the expense of the display (see Fig. 3).

A display heading running over one line should be divided into lines so as to make the most readable appearance. It should be so divided that each line means something in itself, and with a view, always, to making it easily grasped as a whole by the reader. 'The division of the heading over two or more lines in such a way that each line presents a phase in itself is, because of the natural hesitancy of the voice and mind at the end of a line, an aid in causing the whole to be more readily grasped. We are presenting herewith two exam-



The signature is too large; it overbalances the design and attracts the reader's eye from the text.

The Best Way to Keep Hogs in

Ftg. 5.

Each line here presents an idea in itself and the halts come between words where a modulation of the voice might naturally occur. This heading is more easily read than the one alongside.

the reading and that cause the least confusion. In fact, the line is broken at a point where a slight modulation of the voice might easily occur.

The two lines are also more readily grasped than if the same words were arranged on a single line. In both headings and body-matter the compositor should avoid long lines. The eye takes up at once a certain number of letters of a given size, but seriously objects to reading a line over a certain ascertained length. If, for example, there is considerable twelve-point body-matter set solid in a forty-pica measure, it is far more readable if broken up into two columns than if the lines are set full measure. The size of type used has an important bearing upon the measure in which the type can be set. Twelve-point can naturally be set in a wider measure than six-point, for it is less difficult for the reader to follow the line, and from one line to another, in the larger size. Less difficulty is experienced in reading long lines when those lines are leaded than when set solid.

Avoid wide letter-spacing of headings, for, as a rule, it has a tendency to make display lines more difficult to read

and less attractive as well, because the line is thereby broken up into disagreeable spots of color. Larger type can nearly always be substituted, a word changed, or, if agreeable to the remainder of the design, an extended type may be used. A heading is weakened if letter-spaced; but, in the case of booklets, if bold-face subheadings are used and the body-matter is open — that is, widely spaced between words and lines — better harmony results if the bold subheadings are slightly letter-spaced.

In display printing the display should be harmonious with the subject, or the nature of the business, or thing, advertised. Daintiness, through the use of light-face artistic types and accessories, should be suggested in the advertising of the milliner. A dainty piece of bricabrae should not be advertised with bold types of crude, angular design. The announcement of a store's opening, which is always more or less of a social event, can be appropriately handled in the conventional invitation or announcement form. On the other hand, a fire sale at which goods "slightly damaged by water" are sold at "sweeping reductions," is best adver-

tised by large, bold head-lines, arranged with a view to striking effects. The obvious thing to do is to have the type represent the thing or the occasion, and with these few suggestions the compositor should experience little difficulty in making proper combinations in other instances.

Every item of sales printing should be well balanced if it is to attain a high degree of effectiveness. The greater weight should be at or very near the top. The heading should be of greater strength than the signature, not only because of the necessity for the most agreeable artistic effect. but also because the heading, acting as a guide-post, should di-

rect the reader's attention to the point where reading begins. An advertisement in which no heading appears at the top, and in which only the signature is displayed at the bottom, stands considerable chance of passing urread. The signature, being so prominent, is continually drawing the eye of the reader from the small type above, and though the reader may wade through it, the irritation produced

by the large signature is likely to make him fail in comprehending the force of the argument (Fig. 6). If it is necessary to place the main display near the center of the advertisement, then the upper part should be heavier than the bottom part, so that the design or advertisement will not appear overbalanced at the bottom.

The element of white space is a very important one, and its distribution may do much to make or mar the display work. Except in the case of advertisements for use in mail-order mediums, and in, other publications where space is expensive, it is unvise to crowd the space full of type. Even there the white space would be equally

effective if judiciously used, but many of the advertisers who use these mediums must have the circulation and yet can not afford large space because their returns are small in amount from each individual. Their sales do not run into the thousands as is the case with the manufacturer of automobiles or of some staple article in general use, such as Mennen's Talcum Powder. The compositor should

not go to the other extreme, however, and scatter so much white space through the design that unity is lost and it appears flat. The body-matter is best when concentrated, with a reasonable amount of white space between the type and border. Illustrations and display lines should be surrounded by sufficient white space so that they will not be

confused with the text and the whole caused to appear a congested, conglomerated mass. The margin should be uniform between type and border on all four sides, but when there is a short display line at the top and bottom, the extra white space at the ends of the lines will permit of a little less space between line and border at top and bottom than that at the side, and cause the margins to appear equal. In crowded spaces - advertisements especially -larger and bolder display types are necessary than when there is a sufficient amount of white space in the composition to enable smaller and less bold lines to stand out

In Our Northeast Window

We want you to see the new Colonial Rockers, upholstered in French Tapestry Covering that wears equally as long as No. 1 leather. It is the latest in house furnishing. We are also showing in the northeast window, a large Quartered Oak Library Table, beautifully figured, size 28x40 inches, concealed drawer, round pedestal. A large number of other patterns in stock. Ask to see them.

PEACOCK & SOICE "The Furniture Men" Stafford, Has.

The display here could suggest groceries or hardware as well as furniture. It might be passed over by one interested in furniture and read by another not so interested, thus failing in its burnose.

equally as prominent, through contrast, with the background afforded by the white space.

It is hardly necessary to go into the matter of borders, for the subject has been given sufficient prominence in this department in previous numbers. It is just as essential that borders harmonize with the type, subject-matter and illustration in display or sales printing as in the finest

display or sales printing as in the finest of bookwork, where attractive appearance is of prime importance. It is important that the border should not detract from the type or be so constructed that, by its prominence or uncommon appearance, it distracts the attention of the reader from the text. It is essential to avoid all conflicts which the sensitive eye takes account of, because the less it is subjected to irritation, the greater the chance that it will linger on the advertisement and influence the mind to

vertisement and influence the mind to fix itself on the statements therein.

Quite frequently it is a good plan to use unusual shapes in borders, such as diamonds, ovals and circles. Advertisements with such borders are certatrition, wat call, because of the statements.

tain to command attention, not only because of their unusual shape, but, in the case of advertisements, through the contrast afforded by the surrounding white space. In using them it is better to have them drawn and a plate engraved, for to attempt their construction with brass rule is not only exasperating and time-consuming, but added effort attends the justification and lock-up (Fig. 7).

TEL SUPERIOR 386

O. K. Insect

Exterminating Co.

We will contract to exterminate

ROACHES, BED BICGS, WATER BUGS,

MICE AND RATS

MICE AND RATS

No contract Too Big. No Job Too Small

Preparation for tale. We also carry a full

Both of the Contract of

SUP. 3840

Odd shapes are desirable in some cases, because, on a page of rectangular-shaped advertisements, they stand out by contrast.



BY J. L. FRAZIER

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Which Is Better? Why?



HIS journal is often called upon to act as judge, jury, and sometimes attorney, for the defense or prosecution, so to speak, in controversies as to the relative merit of two or more arrangements of given copy. Such controversies are generally, as they should be, of a friendly

nature, entered into with a desire for more light by all parties involved. On a number of occasions the points brought out by comparison are such as should prove generally informative; and much benefit can be derived by the ments of the same business card (Figs. 1 and 2). Both are unsatisfactory from the standpoint of every principle by which typography can be judged, but Fig. 2 is decidedly the better design.

Fig. 2 is superior to Fig. 1, first of all, because it possesses much greater advertising force. This is true not because bolder types have been used, but especially because of better grouping of the display features with a view to simplicity. In Fig. 1 the card is made up of seven groups, all distinct forces of attraction, whereas in Fig. 2 the design is simplified by being made up of only five. It has

J. V. McCONNELL Breeder

Exhibition AND Laying Stock McCONNELL'S STRAIN BLACK MINORCAS

THE GREATEST LAYERS OF BIG WHITE EGGS ON EARTH

LINE BRED

. TRAP NESTED

World's Finest Minorca Ranch

GARDEN GROVE, CAL

Fig. 1.

McCONNELL'S STRAIN BLACK MINORCAS

THE GREATEST LAYERS OF BIG WHITE EGGS ON EARTH LINE BRED

J. V. MCCONNELL EXHIBITION AND LAYING STOCK

P 0. BOX 279 TEL. HOME 35

Fig 9

study of faulty designs, when the faults apparent therein are pointed out and means of correction suggested.

Apprentices who are unfortunately employed in large plants, where opportunities for learning the trade are small, could supplement to advantage what little practical training they do get by a study of the work which is to be

seen on every hand, and especially in those trade journals wherein constructive criticism is made on typographic work.

With the facts aforementioned in view, we believe a constructive criticism and comparison of some of the specimens on which we have been asked to make decisions should prove helpful to the boys who are interested in this department.

We are reproducing on this page two arrange-

THE GREATEST LAYERS OF BIG WHITE EGGS ON EARTH DIDDS THAT WIN AND BRODUCE

J. V. McCONNELL

McCONNELL'S STRAIN SINGLE COMB **BLACK MINORCAS** EXHIBITION AND LAYING STOCK

WORLD'S FINEST MINORCA RANCH

P. O. BOX 273. PHONE HOME 38 GARDEN GROVE, CAL.

A rearrangement of the copy in one series of type, and which represents the logical grouping of display features.

been ascertained by experts in advertising that there is strength in unity, and, by keeping the matter in such shape that the eye can grasp the ideas presented with the least shifting of vision, the reader is more likely to be influenced than if reading is made a task.

The parts in Fig. 1 are not grouped sufficiently close

for unity, and, in addition, their shapes are such as to preclude any suggestion of unity even if placed closer. The design is, moreover, confusing. Fig. 2 each group presents a distinct phase and the points are thereby more forcibly presented.

In Fig. 1 six different type-faces are used, varying in width from the extra-condensed letter in which "McConnell's strain," etc., is set to the extra-extended style in which the two lines beginning "The greatest layers" are composed. In Fig. 2 only two series are used, and, although these two by no means harmonize in shape, there is not the contrast in tone which, in addition to a lack of agreement of shapes, is apparent in Fig. 1.

The question of balance does not enter largely in the comparison of the two arrangements, and on that score there is a draw. The heavy type in the upper left-hand corner of Fig. 2 serves to overbalance horizontally that design at the left, whereas the white space between the two the case, the only excuse for placing the address apart from the other two lines is eliminated, and it is not, therefore, a consideration

The Employee-As the Boss Sees Him.

An employee is a man who comes to work on time in the morning and leaves his troubles in his desk when he goes home in the evening. He is paid to work and he does it. If he insisted on thinking, also, it would be harder for us bosses to hold our jobs.

EXPRESS PRINTING COMPANY

PRINTERS AND PUBLISHERS



LIBERTY. INDIANA

F10. 3.

EXPRESS PRINTING COMPANY

PRINTERS AND PUBLISHERS
LIBERTY, INDIANA

100



rig. 4

groups below the heading in Fig. 1 is out of center, overbalancing it at that point.

Slight changes often result in great changes of appearance. This point is illustrated to excellent advantage by Figs. 3 and 4, on this page. By the simple shifting of the firm's trade-mark, the appearance of the whole design is changed. Which is the better placement? We were asked this question and selected Fig. 4.

Why? In Fig. 3, placed between lines of extended type, the trade-mark strikes a slightly discordant note, hough not to the extent of ruining the design, for it is undeniably a very satisfactory heading as it stands. In Fig. 4, however, its placement is such that it helps to carry out a definite shape, and gives the group form and a pleasing contour. Placed at the bottom, its narrow shape does not contrast quite so disagreeably with the oblong groups of extended type.

Some might argue that the address should be separated from the preceding lines of the group, basing their argument upon the fact that formerly the address was consistently placed in a position where the date of the letter could follow on the same line. This practice still prevails to some extent; and on headings gotten up for firms or individuals who write their letters with pen and ink, a hair-line rule is used, extending from the address and aligned with the bottom of that line. There is, however, no good reason for so doing, as the date can be written in or typewritten at the right side, independent of the address. The address is more satisfactory from the standpoint of appearance if a part of the design, because of the resultant pleasing symmetry, than if thrown to the right of the group. Such being metry, than if thrown to the right of the group.

The employee is the luckiest man on earth. All he has to do is what he is told. He doesn't have to guess at it.

He doesn't have to wonder what the rival house is going to put out next year in new designs or how to keep the cost of production down while wages are going up; or how to run a business and pay wages in cash when collections dork advertise two pints of chicken feed a week; or how to explain to the board of directors why it is that the surplus will have to be tapped this year to pay dividends.

The employee takes his hat home with him at night, but he doesn't have to stuff the whole business into it. He can spend the evening at the moving-picture show, leaving a memorandum on his bureau at home to remind him that there is such a thing as business. When seven short-time notes are due and there is a strike in the offing, the employee can get sick at 2 P.M. and go to the baseball game. Why, even when he loafs on his job he doesn't have to fire himself. The boss has to do it for him. When a boss has the welfare of a big business grinding him on one side and the family of a punk employee looming up on the other, he feels like a fly between two millstones.

The employee leads a happy life, saving \$16.95 a year and raising a family, unless be gets ambitious. Then he works overtime, worries about the other man's business, sneaks under more work, spends his Sundays at the office and his nights over books until at last he has acquired indigestion and jumpy nerves. After that he becomes a boss, and it serves him right.

Many a boss would pay an employee a bonus to trade places with him but for one thing: You can forget everything in the world except how to live on a large salary.— George Fitch, copyrighted by George Matthew Adams.



BY I I. PRAZIER

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postago on packages containing specimens must not be included in packages of specimens, unless letter postages is placed on the entire package. Specimens should be mailed flat; not rolled.

WILLAM J. WAYLAND Lynchburg. Virginia.—
For a new arrival in this department, your credentials—some of the best specimens of small typerarphic work we have ever seen—are sufficient to admit you to the most exclusive typographic society. You have the knack of doing the little every-day common things uncommonly well. Your intelligently displayed, harmonious and nicely balanced composition interest us very much indeed, and assures us that careless methods do not prevail in the Brown-Morrison Company's plant, even in the

ill effect is produced by combinations of condensed and extended types. While your own letter-head is rather claborate in the use of ornamentation, it is very pleasing, but as the decoration is printed in a tint, its prominence is lessened. The main type-group should be raised at least six points, for it crowds the border at the bottom entirely too closely in view of the large amount of white space at top and sides. We would prefer to see the ornament printed in brown along with the type, for it has no special significance to warrant you have reversed the order of color handling demanded for most harmonious, pleasing effects. The initial letters and rules, being in bolder type than the remainder of the several words, should have been printed in the orange, and the smaller and lighter faced eltters in the dark brown. In breaking up a form for twocolor printing, the heavy items should be printed in the weaker color so that the tone will be equalized in the finished work: Crafters should not create the odd and unusual at the expense of good work and art. The brechure,



A strong label which makes every package to which it is attached an item of advertising for the firm.

Original printed on buff stock. Designed by Frank M. Hines.

most minute details. In one or two cases rules do not sjón as perfectly as they should; the fact that your work is so good otherwise makes this small point more noticeable than if greater faults influenced us to overlook it. The bill-head for the Taylor Motor Company. Incorporated, aspears erowded, and it would have been better, with so much copy, had you used smaller sizes of type throughout. Your "Prevoking to the impossibility of coor separation in the original, we can not show a reproduction of th.

OSCAR E. ERICSON, Minneapolis, Minnesota.

— You express good judgment in display.

Some of your specimens are very satisfactory
from an artistic standpoint, but in others an

the prominence given it by being printed in black. Your package-table would also be better if printed in two colors. The rules at either end of the word "Por" should be eliminated and the word "Por" should be eliminated rules instead of yellow, which does not show to good advantage on the pink stock. The word could be advantageously placed in the upper left-hand corner of the border, its logical position. Avoid out-of-center bainnee, for it is not sure, whereas horizontal balance is a certality when all lines are centreed. Presswork solid impression will be improved by a more solid impression.

THE CRAFTERS PUBLISHING COMPANY, Kansas City, Missouri.— Your letter-head is somewhat too decorative, and in the main display line entitled "The Birth of a Man," is admirably done, as are the several issues of *Brains & Business*.

The Sentinel, Bemidji, Minnesota.— The dinner menu and program for the merchanta' association is not a good job of printing. The large sizes of Copperpitts Gothic, an extended letter, contrast disagreeably with the "kan". Engravers Old English used in combination. The rule arrangement—lines with solver to a pleasing distribution of white space. On the inside pages the modern face used is not pleasing, the hair-lines being scarcely visible, whereas the heavy elements loom up strong. Modern roman letters do not harmonize with text type, which you have used for headings on

The CENTRE of ATTENTION in the CENTRE of the SHOW



First page of a handsome folder, originally printed on hand-made stock. By Wm. F. Fell Company,
Philadelphia, Pennsylvania. (See inside page of folder opposite.)

these pages. Text should be used with old-

style letters when not used alone.

THE ENGLISH WOOLEN MILES CONTAIN. Cleveland, Ohlo.—Your spring and summer style
book is faultlessly executed in every way. We
note, particularly, that the headings set in
New Casion are slightly letter-spaced to conNew Casion are slightly letter-spaced to contines in the text, which are so spaced in the
interests of letterlity. This fact informs us
that the man responsible for its typographic
appearance was keenly alive to the minor details which so often make or mar the appearance of printed work. As far as we can judice.

Kinikerhecker Art Service, New York city,
possessing much snap and solor effectiveness.

STRONG effects appear to be the rule in commercial art at present; the greater part of posters, hangers and other work being executed in modern art sule. Although the idea is not so applicable to typework—and would be decidedly out of pines on a good part of it there are occasions when strong, unconventional effects are neceptable, and even desirable. Edward A. McGrady, of the Sleepeck-Helman Printing of the strong the strong the strong printing of the strong course the strong the strong the strong the strong transport of the strong the strong the strong the course the strong the strong the strong the strong transport of the strong the strong the strong the strong transport of the strong the strong the strong the strong transport of the strong transport of the strong the strong transport of the strong transpor which causes one to "sit up and take notice." The type-faces at his disposal—Chaucer Text, Bewick and Pabet Old Style—are particularly adaptable to the style of work, being rather uncommonly used—consequently always more or less new, depending on where they go—and in shape and tone are harmonious with the

style itself. The hypercritical might point out little faults in de sign as they appear here and there, but when a man steps boldly out from the crowd and gives us something new, as McGrady does right along, he can be excused, because his originality and excellence in other ways carry his work over. Probably no one knows better than McGrady himself that he is violating balance when he places a group in the lower right-hand corner of the page; but he does it for a

purpose, and it serves that purpose in attracting attention because of its unusual placement. All compositors can not do this sort of thing successfully, and those who are ambitious in that direction had better maintain a conservative speed at the start and until they find they possess real talent along that line. Furtherserval that the start of th

" LOOK! Chalfant Is with The Colonial Press, Philadelphia," is the title of an effectively planned and printed folder, announcing the association of David C. Chalfant, for sixteen years with the John T. Palmer Company, with The Colonial Press, Philadelphia, Pennsylvania. The only thing we do not admire about the work is that the text on the third page is opened by a large italic initial, and the first line, not particularly important in an advertising way, "Having associated myself with," is set in italic lower-case. This initial and line strike a discordant note with the remainder of the page, set in roman. A decorative italic initial, correctly designed to fit the space, often adds a touch of interest - yes, attractiveness - providing the entire first line is set in the same type as the remainder of the text.

C. J. ANDERSON, Omaha, Nebraska .- The

program-booklet for the Woodmen of the World Ball is happily conceived and tastefully executed. A pleasing touch was added to the coverstock by the twenty-four-point rule border, printed in a darker blue and bled, forming a band around the page - and this effect was accentuated by a twelve-point blind-stamped border just inside the wide border. The same idea is carried out on the inside pages, printed on white stock, with a twelve-point border printed in light blue and bled. The lines on the cover and title page, set in Packard capitals, are crowded, and the appearance would be improved materially if one-point leads were added between all these lines. Your personal card is a distinct novelty, but we can not resign ourselves to admiration of the final capital "R" of Bookman in the center of the word "Anderson," even though you added three tiny spots of color, impressed by periods arranged in triangular form in the resultant extraordinary amount of white space, to "kill" that space. The lines in the lower right-hand corner are crowded - one-point leads again.

ALEXANDER S. COHAN, New York city.—Of the Johnson Hardware Company arrangements without border, we prefer the one set in Bodoni and in which a cut was used. The design



Cover-design in strong style characteristic of German work. By Heintze & Blanckertz, Berlin.

around which the rule is placed would be improved if the unattractive initials were eliminated and the group raised about six points.

HARRY W. LEGGETT, Ottawa, Ontario.— We continue to admire your clever, harmonious work.

EEREW JOB PRINT, Portsmouth, Ohio.— Your new stationery "strikes ten." We regret the photoengraver and the pressfeeder will not permit us to reproduce some item thereof in all its glovy.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania .- We admire very much the specimens of your high-grade printing which you have sent us. For dignified and effective display, your work could not be improved upon. We are reproducing two pages of your novel Locomobile folder herewith, and in our eight-page color insert are showing the excellent letterhead used by the Convention Committee of the Poor Richard Club. W. Arthur Cole, Director of Service of the company and creator of the idea back of the Locomobile folder reproduced on this page, says: "Our particular aim was to get away from the conventional form which almost every one uses to indicate a specific location at an exhibit or to indicate the location of a building in a congested area - the complete floor plan or a section of a map with the particular location or the particular building emphasized, either through the use of an additional color or by the employment of some unusual medium or technique to obtain emphasis. To my mind this has always been a mistake, for the reason that it calls attention to the fact that there are hundreds of other exhibits or hundreds of other buildings surrounding the one especially to be featured. You will note that the Locomobile folder successfully overcomes this handicap."

Howano Van Scivia, Norfolk, Virginia.— Your excellent typography, combined with good preservork and good color combinations, places your work in the class of best typography now being produced. In your use of colors you have attained combinations of strength and softness which we have seldom seen in the work of others. We would reproduce several of your designs for the benefit of our readers, but the nature of the stock or the colors of like used make it impossible to obtain good plates there-

A. DAMMEYER, New York city, New York— The specimens are, for the most part, ledy arranged and displayed. Red and purple, as used no your firm's envelope, however, form a very poor combination for two-color printing. When a seal, ornament or other device is to be overprinted by type it should be printed to a usual color for if not the lines of the



A novel way of indicating location of exhibit at show. For particulars, read review of Wm. F. Fell Company, creator of the idea, on this page.

design, intermingling with the lines of type, make reading difficult because of the confusion of lines. For that reason the brown on the Charles Dickens Lodge eard is too strons. The letter-head and envelope printed in blue and black on blue stock is quite interesting. For the benefit of our readers we will state

that the main display line on the letter-head instead of being made up of the firm-name. carries the words, Of Course It's Out of the Ordinary," following which line, and in smaller type, are the words, "Just another new idea of ours - modern stationery, modern type combined with a little gray matter now await results. If interested, write us." The firm-name appears in small type in the lower left-hand corner of the sheet. We are not sure whether the idea does or does not possess much advertising appeal, but it is interesting.

W. C. SCHINT, Grand Junction, Colorado— The specimens you have sent us no respectibly attractive and the colors are well chosen. Some of three terms are specimens of the color and the color of the color and the color are well chosen. Some of the color and the color and the color and the specimens of the color and the color and the color the color and the color and the color and the narrow ornament at the top appears ill at ease on the oblong card. Ornaments should be of the same general proportions as the sheets on which they are noticed.

BEN WILEY, Charleston, Illinois,—The letterheads sent us are very good, but the one for the Charleston Merchants Protective Association would be improved if the center rule was printed in red instead of black, and if the bottom rule, which is printed in red, was omitted. We dishits to see any word other than "Comlete the companies of the printed in the companies of the companies of the comlete red of the companies of the companies of the companies of the comtended to the companies of the comtended to the comtended t

OSCAR F. JACKSON, Lansing, Michigan.— Your calendar for April is quite interesting, but the tint in which the illustration of your building is printed is too weak; in fact, it is scarcely visible.



Strong folder-title by Edward A. McGrady, with Sleepeck-Helman Printing Company, Chicago. Inside of panel was printed in orange.

E. M. DUNBAR, Boston, Massachusetts .- No fault whatever can be found with the printed items used by you in the promotion of your advertising business. On the contrary, all are chaste, dignified and attractive in appearance, and are helped materially in the selection of paper, something a great many printers and advertising men unfortunately lose sight of. We regret our inability to show your stationery.

THE A. B. DOERTY PRINT-ERY, Findlay, Ohio .- Your versatility is commendable. You are capable alike in the composition of conventional and unconventional arrangements. In the latter, however, you do not go to the extreme of freakishnesswhich is all the more commendable. In the Fishbaug's letter-head the type is printed too low on the sheet. By raising the main groups, and by pulling the two short upper lines outward so that the marginal spaces would remain uniform, a decided improvement would have been made

ENDERBY & COMPANY, LTD. St. Ives, Hunts., England .-We have stated on several occasions that British typography is backward - that the printers of England are yet clinging to the highly decorative, overdisplayed style in vogue here as well as there from fifteen to twenty-five years ago. We have also at times made mention of the fact that better presswork is done nowhere than in England. Now comes a large package of letterpress and lithographic specimens from you in which the national reputation for good presswork is maintained and in which also the typography at least the greater part of it — is of an equally high standard. "Where Flows the Silvery Ouse " is a brochure, containing samples of the

firm's printing as well as views of the plant. It should attract much business. We compliment you on the entire collection. Faults are of a minor nature, and to point them out would be too hypercritical.

ROYAL A. YOUNG, Big Piney, Wyoming. Some of your work is very good, but in other specimens you have fallen down because of a lack of understanding of those principles of design essential to good work. Take as an example of the latter class your letterhead for the Green River Valley Cattle and Horse Growers' Association, set in Caslon Old Style. On this heading you have used a lightface type and heavy black rules. The result is the rules stand out more prominently than the type. Tone harmony means uniformity of tone, for which all items in the design must be of equal strength. On the other heading for the same association, the brown in which the cuts are printed is too st thus confusing the design. When it is intended to print over an illustration with type,

Please post or publish

Shakespearean BOOKPLATE CONTEST

Hakespeare will be honored this year throughout the United States. Schools, universities, and organizations of various kinds are planning fitting forms of observing the Shakespeare Tercentenary. With the purpose of further stimulating interest in the works of the great poet, The American Institute of Graphic Arts, in conjunction with the Shakespeare Birthday Committee of the City of New York, will conduct a BOOKPLATE CONTEST. The prizes to be awarded should be an incentive, but the pleasure of designing a bookplate in the spirit of Shakespeare should be the chief stimulus.

Rules of the Contest

THe contest is spen to all persons who desire to compete.

Drawings to be devoted exclusively to a Shatespearean mostly.

Drawings to be eigende on the bark by a postedosym to correspond with pseudonym on a sealed envelope containing the competitor's name as

address.

Ofter than nee drawing may be submitted by an individual.

It is suggested that the descenious of the beard upon which the drawing appears be 31x inches.

Drawings to be sent proposit addressed as follows: The AMERICAN INSTITUTE OF GARANIC ATT, age West 36th Street, 2020 Feet.

Softwards it is made to those designs which in the opinion of the judges when the standard and markly.

ofteards to be made to those designs which in the opinion of the judges are best and most suitable.

Prizes to be as follows: First Prize, \$100.00; Second Prize, \$60.00;

Third Prize, \$40.00. The contest clies May 15, 1916.

STATE OF THE PARTY OF

COMMITTEE

FOR THE AMERICAN INSTITUTE OF GRAPHIC ARTS: John Clyde Oswald, President; J. H. Chapin, J. Thomson Willing. FOR THE SHAKE-SPEARS BIRTHDAY COMMITTEE: Henry Clews, Chairman; John DeWitt Warner, Treasurer; Mrs. James Madison Bass.

An announcement in colonial style by The Oswald Press, New York city, which illustrates the heauty in appropriate handling of old-style types

> the illustration should be printed in a rather weak tint. You exhibit good taste in display and arrangement. Do not use italic capitals except to begin words set in italic lower-case ONE of the most handsome calendars which have come to our attention this year is the one

SERVICE COMPANY: CHICAGO

Effective handling of package-label by Edward A McGrady, Chicago, Illinois.

received from The Cocks-Clark Engraving Company, Denver, Colorado. Each leaf is illustrated by a large halftone of some Colorado scene, and the excellence of these half-tones should make the calendar a profitable advertising investment.

C. L. BRELAND, Yazoo City, Mississippi .- The Sentinel letter-head is satisfactorily designed and composed, except for the fact that there is not enough space between words in the main display line, considering the rather wide letter-spacing. The small panel is too long, the space at the sides, inside, being too great in proportion to the small amount at top and bottom. When lines are letter-spaced, the space between words should be proportionately increased so that the words will not appear to be run together. The yellowgreen does not form a very pleasing combination with the blue; a tint of blue would have been preferable.

J. W. HAMLYN, Boxsburg, Transvaal .- The greeting brochure is very neat, and it is well printed. We do not admire the type-faces used, but, perhaps, more attractive letters were not at your disposal. The initial letter is too small, and the large amount of white space causes it to appear ill at ease in the position it occupies.

ALPENA PRINTING STUDIO, Alpena, Michigan.-Your stationery is very pleasing: the yellow and black on yellowgreen stock produces a bright snappy effect which is wholly satisfactory. On the acwhite stock, the yellow does very well as a background for the shop's mark, because of the black outline Standing plone in the initial background, however, it is too weak and the weakness of tone as compared to the black is not pleasing. The close attention you give to the

details of correct spacing and joining of rules is commendable.

RALPH HAIGHT, San Francisco, California,-From a typographical standpoint, there is not much choice between the two business cards, as both are poor. Our preference is for the

original arrangement, for in it the important features stand out with greater prominence and are arranged in such a way as to make them more easily grasped by the reader. It is better from an advertising standpoint. On the envelope corner-card, the brown is a little too strong, and, in addition, we dislike the appearance of a word set in small type in a line of larger size, with a rule beneath to line it up. Such a plan by no means subordinates the words, but, owing to the difference in appearance, attracts all the more attention to them. Words treated in this manner are in reality emphasized.

E. BUNDRICK, San Rafael, California .-Some of your work is quite satisfactory, but a considerable part of it could be quite easily in proved. While Engravers Old English harmonizes nicely with old-style roman capital - if the latter are in small sizes - there is a lack of harmony when the roman is in comparatively large sizes, duto the difference in shape You use too many type-faces in a single job and, if it is impossible for you to use a single series, you should at least avoid combinations of condensed and extended faces. Old English is condensed. In your designs you should strive to have your longest and largest line at or near the top, so that they will not appear overbalanced at the bottom. When you have a job to set in a fixed space, as on a ruled bill-head, and copy is heavy, you should set the unimportant items in the smallest sizes possible, so that your designs will not appear crowded and the important items will stand out more prominently through contrast. You fell down in this respect on the bill-head for the Reliable Renovatory.

WALTER WALLICK, Galesburg, Illinois .- Your two menus are well handled in your usual simple and pleasing style. The panel at the bottom of the Beta Theta Pi title-page should have been centered, in harmony with the lines of the type on the page, for placed at the side it throws the page out of balance horizontally

PHILIP MILLER, Hibbing Minnesota - The horder is too heavy on your Christmas card. It is overdone in the way of ornamentation and marginal spaces are not pleasing-for, with half-inch margins at top and sides, the type and ornaments crowd

the border very closely at the bottom. Instead of trying to see how ornamental you can make your designs, endeavor to make them as simple as possible, and if anything is to be subordinated, let it be the borders, not the type.

W. A. ADAIR, Marshall, Texas .- Your "little country shop" does not need to take a seat

behind any of them when it comes to good typography and clean-cut presswork. The letter-head is both novel and attractive. For the benefit of readers, we will state that this letter-head is of the "two-in-one" variety, in that a fold-over at the top carries the terse phrase, "Nearly Everybody Reads The Marshall Messenger, Daily and Semi-Weekly." By raising this flap, the formal letter-head is disclosed. We dislike to be "finicky," but the parallel rules underscoring the headings on your circular, bearing half-tone illustrations of your four presses which are capable of "275,600 impressions



An interesting and effective menu cover-design by John T. Morton, artist, Auditorium tower, Chicago, Illinois. Printed originally on heavy, white antique stock in black and orange, the effect produced was decidedly pleasing

ALREST J SCHLINGER White Plains New York .- We are inclined to agree with your employer. The Lauren bill-head, however, is not

in 24 hours," are too light. "Small point," you say; well, we feel duty bound to find some

so very unsatisfactory, at that. Had you used Nearly Everybody Rea The Marshall Mes unger Published by The Messenger Company Marshall,

A double-barreled letter-head ingeniously devised with a fold-over flap at the top. By The Marshall Messenger, Marshall, Texas.

Copperplate Gothic for the "Florist," in harmony with the remainder of the design, and omitted the florets needlessly placed at either end of that word, it would be somewhat improved. You place too much space between words which are set in text type, and letter-space lines in that face. Use one series only in a job if at all possible - and if you are not careful you will consider it impossible, when in reality it is a very simple matter.

J. GLENN HOLMAN, Findlay, Ohio.- The specimens sent us are of your usual high standard of quality, the stationery for E. M. Warfel & Son being quite unusual in treatment and attractive to a high degree. The ornaments in the cover-design for the Visitors' Day Campaign are not pleasing, nor do they harmonize with the type. The border you have used is entirely too prominent.

FRED S. IRESON, Williamson, Virginia.-The larger part of your specimens are simply and effectively arranged. On the letter-head for The Mingo Republican, however, the twocolor cut, used as a back-ground for the type-group, is not properly printed. The brown ink used for printing the flesh of the figures is too strong, and those parts of the illustration which should be strongest are printed in a weak tint which offers little contrast with the white stock The result is the brown standing out so prominently and alone gives the effect of shaneless masses which confuse the design and make the act of reading the type quite difficult. A good color for representing flesh is a weak tint of yellow-orange. The out is handled to much better

advantage on the business card, but here the vellow is a little barsh. The initial letter on the Christmas blotter is not properly aligned, and the white space at the sides is too great. considering the small amount at the bottom MERCANTILE PRINTING COMPANY, LTD., Hono-

lulu, Hawaii.- The booklet for Honolulu Con-

sistory is nicely arranged, but the linotype slugs were imperfectly east, which made it impossible for the pressman to do his best work. However, he did very well under the conditions

F. J. FUHRMAN, Pittsburgh, Pennsylvania .-- The card used at the Board of Trade banquet, and the packige-label for the Monthly Record Publishing Company, are exceptionally neat and attractive. We do not admire the letter-head, however, mainly because of the tintblock background. With this eliminated and the group lowered slightly, so that the heading would not crowd the

top too closely in proportion to the amount of space at the sides, a decided improvement would result. Tint-blocks are very seldom essential to the attractive appearance of a design, and when so are generally printed in a very weak tint.

HARRY C. MERTZ, Shakope Minnesota.- The bill-head is nicely arranged, but the type is too large throughout. musical ornament is not appropriate for use on the billhead of a printer. The ticket for the Leap Year Ball is attractively designed. black figures " 19 " and " 16 " stand out rather too prominently; the tone of the design would be improved and a touch of interest given if these were printed in a weaker, but brighter, color. The lines between the rules in this card are crowded. If the rules were eliminated, as they very well could be, more space could be placed between

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.- The circular, "Advertising," and the folder, "Type," enclosed in the last issue of the Jackson-Remlinger house-organ, are simple and dignified to a high degree, eminently readable and very attractive. You are becoming a master of this style and we watch your progress with keen satisfaction. If your connection with that firm has not proved profitable to it, buyers of printing in Pittsburgh do not know a good thing when they see it. The two jobs in question are reproduced. The specimens by Apprentice Girard Mangis are also very good - as they should be, considering he has the good fortune to be employed where such good work is being turned out. While, of course,

there should be less space following commas in a line than between words not followed by points, the school-by apprentices of the Bulletic have in some cases placed no space between words except that afforded by the commas, and the effect is bad. In general appearance this little paper is truly admirable, a very decided improvement over the previous issue.

The North Star, Pittsburgh, Pennsylvania This little paper, published and edited by the boys of the North School, possesses some admirable qualities, but could be improved in several ways. The cover-design for the March issue is quite pleasing, but the lines "March and "1916" should be lowered in the panel they occupy so that marginal spaces would be more nearly uniform at sides and bottom. On the text pages, the bottom margins are too small, considering the large amount of white space at the top, due mainly to the open character of the running-heads. The quotation from William Howard Taft should be set so that the shape of the group would agree with the shape of the space it occupies. With such ample side margins, the crowded appearance at top is displeasing. Do not combine extended and condensed type - Old English is a conADVERTISING

An advertising statement reduced to printer's ink comes before the eye of a large number of people.

Among these people there is invariably a portion of them who are doubting, another portion who are critical, and still another who are knowing.

The statement then, must be truthful. It must be made in a convincing manner and must be honest in appearance.

We have the faculty of arranging types in a simple straightforward manner for all kinds of advertising. We plan newspaper ads as well as booklets or folders.

> JACKSON-REMLINGER PRINTING CO Bindley Building, Pittsburgh



The great possibilities in simple arrangements of type and utilities could not be better illustrated than by these two designs by Ellsworth Geist, Pittsburgh, Pennsylvania. densed type; Copperplate Gothic an extended face,

C. C. BIGELOW, New York city.- As a catalogue of books to be sold at one-third price, your booklet, "Clearance Remainder Rook Sale answers the purpose, and, from an advertising stand point solely, is satisfactory, From the standpoint of typography it has nothing to recommend it: the use of so many styles of type in the headings - condensed extended and regular in form -would not appeal favorably to an eye trained to artistic taste. How far art is necessary in work of this character can not be determined: but, to our way of thinking, the book or catalogue which is typographically good has much greater influence, and sales should be proportionately greater to offset any increased cost of production. than an unattractive one

O. E. MACPHERSON, Kendrick, Idaho.- The type in the Christmas cards, on which the three-color holly border was used, should have been printed in black. In the light green, the type is too weak as compared to the heavy border. Careful consideration was not given space relations on the card entitled "The Bells." On this card the type should have been so arranged as to harmonize more nearly with the space it occupies. With such a large amount of white space above and below, the cramped side margins show to poor advantage. An initial letter does not appear satisfactory at the beginning of the top line of a pyramided group.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—Of the two title-pages for the Brotherhood Class, we consider

the one set in Scotch Roman the better, mainly because of its more pleasing contour lines. In the other design, in addition to bulky contour, the lines set in italic capitals strike a discordant note in combination with the lines of roman capitals. Your work has improved remarkably since it first came to our attention.

SAUL L. GOMPERS, New York city.—The specimens sent us are very pleasing, especially the one which quotes Elbert Hubbard and Nat Wills. On the card for the United Dressed Beef Company aid society, the small type should have been printed in the stronger color, green. Works and lines are spaced too far apart in the Cinema Camera Club card, which is otherwise quite satisfactory.

THE HAWKEV PRINTING COMPANY, Dundes. Illinois.—The Christmas blotter is very satisfactory, but the one headed "There's Still Room at the Top; but You Carl Rende It by Going Up in the Air" is too weak at the top. Headings should be set in larger type than Six expenses the set of the Air of the Air



BY PAUL G. SMITH.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

A "New" House-Organ Born to Berkowitz & Proper, of New York City.

HI on bo

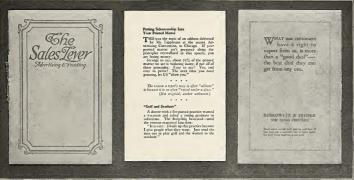
HE essential thing in publishing a houseorgan," says Charles A. MacParlane in his book on "Direct Advertising," "is to make it so interesting that the people to whom it is sent will look forward to it from month to

month. If the advertiser can find little or nothing of interest to say about his own business or product, the necessary

point Caslon, with boldface headings printed on white antique wove stock, the object evidently being to make it easy to read.

The whole idea of its make-up, from cover to cover, is expressed in the following paragraph, taken from it:

"The difference between hats and millinery illustrates the difference between efficient and 'fancy' advertising. The hat covers the manly cranium with a snug fit, is moderate in cost and guiltless of all 'fuss and feathers.' On



The "new" house-organ of Berkowitz & Proper. Note the simplicity of cover and text page, and the novel treatment of the back cover, which is a direct appeal for an order.

interest-sustaining material must be secured from other sources."

Judging from the first issue of *The Sales Lever*, the new house-organ of Berkowitz & Proper, C. R. Lippman, the editor, not only agrees with Mr. MacParlane's idea about "making it interesting," but knows how to put the theory into practice.

Nothing unusual has been done in a typographical or illustrative way to arouse your interest in this little book, but it gets attention, nevertheless—its pure simplicity compels this.

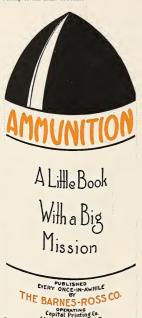
The size of the book is 4½ by 6% inches. The title is embossed in blue-gray ink, with a border printed in the same color, on Friars gray, two-ply Sunburst stock. The body is as simple as it could be—twelve pages of twelve-

the other hand, a specimen of millinery is a 'dream of frilly loveliness, costs a nightmarish amount, sits on the head rather loosely at any angle, and tilts recklessly into space regardless of consequences.'

"We are equipped to handle your advertising and printing problems in 'hat fashion.' Paste this in your hat."

To hold interest in the house-organ or any other form of advertising, you must have brevity, and, to show that Mr. Lippman realizes this point, we quote the two opening paragraphs from The Sales Lever:

"A Pledge to You.—You are never too busy for business—and a few smiles. That is why The Sales Lever feels justified in crossing the threshold of your crowded hours with a 'ten-minute deposit' of helpful or refreshing business idea. "To deserve a monthly welcome we try to make these pages a mental bank account on which you can draw for your needs in your own work. We promise to be brief, like the younger of two heirs, compelled by the will to write a letter weekly to his elder brother.



This is "Shot No. 1," from the Barnes-Ross Company, of Indianapolis.

- " The epistle ran thus:
- "'Having nothing else to do, I will write you a letter. Having nothing else to say, I will stop.'"

Aside from the extraneous matter, a certain amount of which seems necessary in a printer's house-organ, The Sales Lever is full of paragraphs, always brief, suggestive "of what we can do for you in the way of service." For instance:

"Putting Salesmanship into Your Printed Matter— This was the topic of an address delivered by Mr. Lippman at the recent advertising convention in Chicago. If your printed matter isn't prepared along the principles crystallized in this speech you are losing money.

"Strange to say, about seventy-five per cent of the

printed matter we see is violating many, if not all, of these principles. Easy to say? Yes, and easy to prove! The next time you need printing, let us 'show you.'"

"Printing à la Carte.—We, too, give you what you want
— exactly as, and when, you want it. We follow instructions to the dot. if you wish.

"But we are also 'creative' in our work, both in printing and with direct advertising plans. Our Service Department is at your disposal."

"What Your Customers Have a Right to Expect— Don't you think it would strengthen your standing with your trade if you would send out a statement like the one shown on the back cover-page? (See illustration.) Mail it as a separate card or with your outgoing correspondence."

"The typographical style is a demonstration of our work; the sentiment an expression of our business policy that means steady customers."

Perhaps I have devoted more space than usual to The Sales Lever, but I think it justifiable to comment at length



A house-organ and blotter combination.

upon the efforts of the printer who is trying to put the trade on a real service-rendering basis, and advertising matter such as this is bound to have a good effect not only for the publishers, but for the trade in general. The writer looks forward with pleasure to the monthly visits of this little book, and suggests that readers of this article also get on its calling-list.

How About Shot Number 2?

In an envelope on which was printed "Shot No. 1," I received the new house-organ of the Barnes-Ross Company, of Indianapolis, Indiana. Ammunition is the title of this "little book with a big mission," and this title is carried out very suggestively in its form (see illustration). I hope the Barnes-Ross Company and all other printers starting house-organs will not run out of "powder."

tion, I suggest that he run the job in five columns the long way of the stock. This could be done without any trouble, and would not only make it possible to read while being put to its practical use, but it would feature more of the paragraphs by putting them first in a column.

"Principles and Practice of Direct Advertising."

At the beginning of this article I quoted from the "Principles and Practice of Direct Advertising." This is a book compiled by Charles A. MacFarlane, of the Charles A. MacFarlane Advertising Service, of Chicago, for the Beckett Paper Company, and, from the recipient's stand-



Some recent attractive cover-designs of representative printers' and engravers' house-organs

What Printers' Ink calls "high mortality" among house-organs, meaning that comparatively few of them are kept up after they are started, is due to the fact that the advertiser puts all the material he has been accumulating for weeks into his first issue and then finds he has nothing with which to fill following issues.

It is easy enough to start a house-organ, but it is not so easy to keep it going, so do not attempt one unless you have a very definite plan worked out as to what you intend to accomplish and exactly how you are going to accomplish it, and by all means be sure you know where the "powder" for future issues is coming from, because the big value of this form of advertising is in its regular and systematic distribution.

A House-Organ and Blotter Combination.

This novel advertising scheme is "published occasionally" by Harlow R. Grant, of Chicago. Although Mr. Grant reports favorably on the results he gets from its distribu-

point, is one of the most practical pieces of advertising that I have seen in a long while. It contains 190 pages of valuable information about all kinds and phases of direct advertising; useful, practical information — the kind that you would be willing to pay for.

Of course Buckeye Cover, the product of the advertiser, is played up in such a way so that the reader, in considering a certain piece of printed matter advocated by the author, would naturally think of using this stock. At least, I hope he will, because such a generous contribution for the betterment of direct advertising deserves support. However, the reference to the stock is "incidental," as the author says: "Our interest in these papers has not been allowed to limit either the make-up of the book or its potential usefulness to the advertiser."

The printer can profit by this example of making his advertising of potential value to his customer. You will find it profitable in the long run. For instance, you can get up a booklet giving trade terms with definitions. Many



To show that "effectiveness" can be obtained with white paper and black ink.

a buyer of printing would welcome such a list, and he would surely show his appreciation sooner or later in a very material way. A time-table of local trains, bearing your imprint and a little sales talk, is another piece of advertising which will be kept, and will be a constant reminder that you are ready at all times to do good printing.

There are several other schemes of this kind that you could work out. Local conditions will suggest many to you, and I am sure you will find that your efforts along these lines will be greatly appreciated.

A Punch in Strong Black-and-White Effect.

The Paper House of New England claims that white paper, black ink and plain type can be made as expressive as you please. This thought is worth considering, especially at the present time, when war conditions are playing such havoe with the color situation.

The folder in which it makes this claim, and which proves its contention, is an interesting study in black-

and-white effectiveness. There is no call for a second color in the folder—the black alone is quite sufficient. And what a simple piece of printing it is to produce—nothing but two pages of Caslon with a cut of The Paper House, printed one side only on rough-finished stock, 19 by 25 inches in size, folded twice.

The Value of Repetition.

Repetition in advertising is a matter that a great many advertisers are prone to overlook. They get tired of saying the same thing over and over again, and they think that the public gets tired, too, so they give up their monotonous task. They do not stop to think that the public pays little heed. Because they themselves are interested in what they are advertising, they imagine the public is interested, too, and they fear the public will get satiated, so they stop before they get well started. They abandon the mine just before they reach "pay ore." Don't make this mistake. Remember—it is everlasting repetition in advertising that makes it successful.



To make it known that it has moved, London Opinion adopted the surest way of impressing any idea on the minds of the public — by picturing it. The folder is printed in red and black on buff stock. When folded it bears the simple statement. "We're Moving." and measured 4 by 7 inches. Open, as here shown, it was 7 by 90 inches.

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DISTINCTIVE LETTER-HEADS

A FEW SUGGESTIONS



THE INLAND PRINTER CHICAGO

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2





Alabama School of Dramatic Art

in connection with Knickerbocker Theatre Compan Nix Avenue at Grand Minneapolis



Convention

Associated Advertising Clubs of the World · Twelfth Annual Convention · June 25 630, 1916 Committee

Philadelphia, Pennsylvania
Committee Headquarters in
Bell Telephone Parkway Bldg

Telephone 1.9.1.6 LOCUST

Club House 239-241 S. Camac St.

Rowe Stewart, General Chairman M. F. Hanson, Finance Irvin F. Paschall, Sales and Publicity George Nowland, Hotelt Edwin Moore, Churches John C. Martin, "Thursday Night"

rart, General Chairman

soon, Finance
schall, Sales and Publicity
swhand, Hotels
ore, Charches
Thursday Night "

Thursday Night "

Convention Committee

P. C. Staples, Estertainment
E. K. Leech, Fransportation
Javin A. Wood, Historical
Thos. R. Eleccks, Ir, Illumination and Decoration
artin, "Thursday Night"

Rehard A. Foley, Committee Co-operation
Charles C. Green, Willow Grove and Seathor
Thomas A. Daly, Co-oph

Committee Theodore E. Ash, General Scentary Entertainment [ransportation] Howard C. Story, Reception 40, Historical miniation and Decoration minitte Co-operation Wm. H. Trump, Frieing minitte Co-operation W. Percy Mills, Souvenirs and Badget Thomas A. Daly, Co-operation of Trade Organizations

Brannon Printing Company & Talladega, Alabama



Kt's better to une Brannon Printing

han to wish you hav

Pate &

1



ðürich 6, Schwingerstraße 10 / Den

Unconventional note-head of a Swiss Printer. Reproduced from "Schweiger Graphische Mittellungen," St. Gallen, Switzerland. Original in green and black on india tint stock.

THE CRABTREE COMPANY

ARTISTS DESIGNERS ENGRAVERS



BLUE·BLACK AND·WHITE PRINTERS

174 WELLINGTON STREET OTTAWA CANADA

A dignified letter-head by Harry W. Leggett, Ottawa, Ontario. Mr. Leggett has much talent as a letterer and his work is featured by good design as well.

"The Printer As a Merchant"



HE opportunity is afforded to all the employing printers of Chicago and vicinity to spend an enjoyable evening together. An elegant dinner has been prepared which will be served promptly at six-thirty p. m.

We have been successful in securing as the speaker for the evening—

MR. FRANK STOCKDALE

of SYSTEM MAGAZINE, Chicago, who will talk on

"The Printer As a Merchant"

I The accompanying circular tells you who Mr. Stockdale is, and why you should hear him. We are fortunate in being able to secure this talented gentleman to address us, as his time is booked ahead for two years, and he has graciously consented to give us this evening.

• He will tell you how to build your trade—how to increase your profits—how to save more money. This is what you want to know. Besides he will tell you how to get more joy out of life, and this is worth while finding out.

Advertising Association Club Rooms No. 123 West Madison Street, Chicago Thursday, March 23, 1916, 6:30 p.m.

(Kindly fill in the enclosed card and mail at once so reservations may be made for you.

DINNER PROMPTLY at 6:30 ONE DOLLAR PER PLATE WILLIAM SLEEPECK, President W. T. LEYDEN, Acting Secretary

March Meeting Thursday Warch

23

Tranklin-Typothetae of Chicago



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results,

To Prevent Spaceband Wedges Breaking.

An Illinois operator writes: "Please explain the breaking of spacebands when I send in a snug line with one or two bands in it. The wedge part is bent or broken when the justification rods come up. Sometimes the line is 13 ems, and sometimes less. I put a washer between vise justification-bar brace (E-684) and vise justification bar [C-685], but it did not help it. It does not occur every line. It might happen twice a day, and then it would not break a band again for over a week or a month. I also examined the lock-up on the disk and that appears to be correct."

Answer.— The use of a washer about one-eighth of an inch thick over the head of the vise justification-har brace (E-684) will cause it to rise in a horizontal position on its first movement. This should prevent the bending of the spacebands. If the line is not long enough so that the single spaceband will not move up at all, there is danger of bending or breaking the band. The operator should set his assembler slide so as to permit sufficient space for the band to rise.

Changing Spaceband Lever Pawl.

L. E. K. writes: "Please explain how to adjust and change the old-style two-piece spaceband-lever pawl on the old Model 1 to the one-piece spaceband-lever pawl (B-247). The new-style pawl is much shorter than the old, and I imagine needs quite a little adjustment."

Answer.—After removing the hinge pin and changing the pawl, adjust the turnbuckle so as to cause the left end of the pawl to be in a position to lock behind the pawl-latch. Allow the cams to rotate, and when the transferside and spaceband pawl move together, see if the transferside dinger will come within about one-eighth of an inch of the end of the slot in the pawl. Adjust by the screw in the side. If the spaceband lever interferes by striking the lug on the left front side of the column, and by so doing limits the movement of the pawl, it may be necessary to cut away a small amount from the lug and the lever at the points of contact.

Spongy Slugs with Sharp Faces.

An Iowa publisher submits a number of slugs that are very spongy at the base, but have clean, sharp faces. He writes: "We are enclosing linotype slugs to show you the trouble we are having. We shall appreciate the favor greatly if you will give us the cause and the remedy for the defective slugs. If it is from a lack of tin or other ingredient in the metal, how can we bring the metal up to requirements?"

Answer.— We suggest the following preliminary treatment to discover, if possible, the cause of the trouble:

(1) Remove plunger and dip in a pail of water; then brush out the grooves. (2) Skim dross from metal and bail from the pot until the well is exposed one-half inch. Place about one-half teaspoonful of graphite in the well, clean out the hole on the side of the well to allow free entry of metal, and then heat the plunger and place it in the well and connect to the lever with the pin. (3) Put metal into pot, and while it is melting clean out the cross vents in pot mouthpiece. When the metal is melted and sufficient is placed in pot to come to normal height, cast some slugs. If the temperature is not too high the slugs should be solid. If they soon become spongy again with metal at normal height and temperature at its proper degree of heat, it may suggest the need of a new plunger. If you have not had a new plunger within the past two years, it is our recommendation that you procure one.

The Difference between Models 8 and 14.

A correspondent asks us to state wherein the Model 8 differs from the Model 14.

The Model 14 is perhaps the most interesting machine of the multiple-magazine type. The Model 8 and the Model 14 are quite similar in construction, excepting the auxiliary magazine and the necessary incidental changes. The auxiliary magazine, which is mounted to the right of the regular magazine, may be full or half length, at the choice of the buyer. These magazines have twenty-eight channels, and will, with suitable channel entrance, hold any style of matrices made by the Mergenthaler Linotype Company. The full-length auxiliary-magazine channels carry twenty matrices. The auxiliary magazines are light in weight and are easily removed. A bracket is provided on the back of the machine to support extra magazines. The auxiliary keyboard, which is placed in convenient reach of the operator, is made in duplicate, each part having twenty-eight buttons. The outer parts may be detached and allowed to suspend while the inner part, having different characters on the buttons, is being used. The matrices are discharged from the magazine on pressing the keybutton inwardly. On leaving the magazine, the matrices fall between the assembler guides, which direct them onto the matrixassembler belt, and they are carried to the assembling elevator by the belt, quite the same as on the Model 8. The matrices from the auxiliary magazine may be used in a line in conjunction with matrices from the standard magazine without confusion of any kind. When the matrices reach the distributor box, and are raised by the lift, they are moved by the distributor screws to the right end of the distributor bar for discharge into the magazine. The distributor bar and screws for the Model 14 are necessarily longer than in the Model 8, to meet the requirements of

distribution, but no other complication is added. On a Model 14 the operator has under his control six different faces having 540 dissimilar characters. Lean and wide matrices may be used without difficulty in the same line, the distribution being wholly automatic. Model 14 long-line attachment is the name applied to the model capable of handling thirty-six-m lines. The various changes correspond to the machines having thirty-six-m molds of other models.

Black-Faced Characters Align Imperfectly.

An Ohio operator submits an election document set wholly in black-faced characters. A number of the vowels are out of alignment, causing a controversy in the shop as to the remedy. The operator's letter reads in part: "Wish to thank you for the information you forwarded a short time ago, also to ask your assistance in this new difficulty. The enclosed proof was returned to us by a customer. It was marked as you see. He requests that we correct the lines having letters out of alignment. You can see that it means the resetting of the job. Please explain the cause of the trouble and give a remedy. The matrices and the rail are not new, but are in fair shape."

Answer .- The reason for the irregular alignment is doubtless due to the wear on the under side of the lower front ear of the offending characters. This is a very common trouble where an entire line is cast in the auxiliary position. To remedy the trouble you will have to sort up the font, removing all defective characters. There is another way by which you can secure better alignment on your black-face lines, and that is by using the first-elevator slide filling-piece (E-553). With this attachment applied to the vise cap you can send in the lines in the normal position and they will cast with their ears in the upper groove in the mold-keeper. If you can not wait until this piece arrives from the Mergenthaler Linotype Company, you can get the same results by placing sufficient brass rule or other metal under the first-elevator head, and in such a position that the back and the vise-automatic screw will strike it. This metal must be no thicker than .220 inch. Or, you can get the result you desire by temporarily removing the vise-automatic stop rod, and by placing metal to the thickness of .220 inch so the back screws of the first elevator will strike it. If you use this method you must guard against tight lines and interferences with down stroke of elevator, or else you will have a very disagreeable front squirt. Also be certain that no line is sent away with matrices elevated in auxiliary position.

The two lines above were cast from identical matrices. The upper line was supported on the duplex rail in the elevator, while the second line was supported by their upper ears in the normal manner, while the attachment referred to above (E-53) was in position on the vise cap. The object of this example is to show one of the uses of the elevator slide filling-piece. Of course it can not be used on mixed lines.

Faulty Plunger Action.

An Ohio operator submits several very spongy slugs, and writes as follows: "I am sending under separate cover samples of slugs cast on my machine. It is new, installed four weeks ago. I have tested, but did not distured adjustments. All appear to be perfect. Metal runs hot, owing to broken main governor. Plunger, well, mold disk, knife wiper —in fact, the whole machine — are thoroughly cleaned daily. When mold disk recedes, after cast, slug

sticks to matrix line, pulling it out of mold, thereby stopping machine. Right-hand end of slug is usually bent down. Smooth side of slug is shaved heavily (machine at casting position). Face of slug is 'flattened in some instances. All mold-disk adjustments have been tested, also square block on mold-turning shaft and alignment of mold-keeper plate. First elevator does not descend too far. The machine acts in this manner only on 16 ems, and 13 and 16 ems are the only two measures set.

Answer .- It is quite possible that the excessive heat has caused an unusual amount of oxid to accumulate on the plunger, and, as the machine is new, it fits fairly tight in the well and should be brushed off more frequently. You should for the present clean the well daily with the rotary wire brush, and clean the plunger also with a wire brush. This latter operation should be done out of doors, owing to the danger of dispersing the poisonous dust around the machine-room. However, if you find it necessary to clean the plunger in the room, dip it first into oil or water and then there will be less danger of disseminating the lead dust. You will receive immediate relief from imperfect plunger action by the following plan: (1) Bail out sufficient metal to expose the well one-half inch. Put in about one-half teaspoonful of graphite, and then, when the plunger is heated properly in metal, put in the plunger. (2) Now put in sufficient metal to bring the surface to normal height, and then proceed to cast slugs (not recasting, however). If the base of the slug becomes hollow while the metal remains at normal height, it is possible that your machine governor is not set correctly. In such a case you must gradually reduce the temperature by readjusting the machine governor. You should have the main governor fixed at once. We believe when you secure a solid slug the other troubles will disappear. We do not believe any of the adjustments are at fault, and we would suggest that you work toward securing a solid slug.



ALAS!

By Frederick Dalrymple, Independent Society of Artists

Written for THE INLAND PRINTER.

EXHIBITION OF THE INDEPENDENT SOCIETY OF ARTISTS.

BY R. H. E.



HE Independent Society of Artists, a new organization, gave its first exhibition, April 4 to 23, in the Ohio building, Chicago. The quality and character of the exhibition are indicated in the reproductions herewith and shown in other pages in this issue. The reasons for the society's existence is set forth in the foreword of the catalogue of

the exhibition over the signature of the president, Mr. Allan Swisher, to the following effect:

"In opening its first exhibition, the Independent Society of Artists aims to present to the Chicago public an exhibition of paintings, drawings and sculpture representing the personal choice and the individual point of view of a large number of the newer men. Chicago has but two annual exhibitions of any appreciable scope, the American Painters and the Chicago Artists, but both are governed by the usually unsatisfactory jury system. The Chicago



SAINT JOHN'S END.

By J. Blanding Sloan, Independent Society of Artists.

Artists' exhibition is limited to artists living within forty miles of the city, and the American Artists' excludes foreigners.

"The Independent Society of Artists is the first society to break the old order and hang the works of its members jury-free. It places no restrictions on nationality, location, or kind of work. Realizing the non-existence of any geographical barriers in true Art, the spirit and endeavor of the society will be toward an international jury-free exhibition open to the world. It is our belief that Chicago is able to judge art for itself and is willing to give its attention to what the new voices are striving to say. With

this much recognized, our patrons and art appreciators may be able to observe work which reflects keener observation and more intimate points of view.

"The Independent Society of Artists is an organization of logical and meteoric growth. Its conception was a salutary measure in the affairs of Chicago shows. In less than six weeks the plan was conceived, organized and the



MISS CATHARINE RE QUA.

Portrait by Isabella Holt, Independent Society of Artists.

exhibition hung. It has met with no oppositions which it did not overcome. It has gathered force and momentum and sufficient patronage to insure this first exhibition, and it is our sincere belief that it will find approval and patronage from the art lovers of the Middle West."

WHEN "U" IS "V."

Why do modern architects assyme that U is V and carve in stone that palpable and bold absyrdity?

Now that we possess the U, with soft and graceful curve, of tweelled docility and willingness to serve, why do they carve VNITED STATES and PVBLIC SCHOOL and sveh and make the English langvage look as fromy as the Dvtch, with RbSTAVRANT and PVLLMAN CAR and VNIVERSITY and other marks of edvcational perversity?

That V impresses some of vs as cheap and gavdy blvff, which parvenves may pvll in place of more svbstantial stvff, bvt people who are fashioned ovt of vnpretentiovs dvst view all svch affectation with an vnasswmed disgvst. Svch exhibitions always make vs glvm and blve. Now, honest Injvn, don't they have the same effect on yov?—Printers Int.

ENDLESS.

- " Paw, what's the longest period of time?"
- " From one pay-day to the next." Buffalo Express.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Tympan Too Soft for Bond-Paper.

(1782) A Montana correspondent writes: "We are happing trouble in getting a satisfactory ink to use on bond-paper when using type like sample enclosed. We have tried a variety of different blacks, with no satisfaction. Have to use so much ink in order to bring out the letter that the hair-line around the letter fills up. Of course, in using an absolutely smooth paper we do not experience any trouble." In a previous letter he stated, in substance: "We have considerable trouble printing bond-paper and keeping the type from being destroyed. We use a print tympan."

Answer .- When printing on bond-paper with new type you should use no print-paper in the tympan, as it is spongy, and you require so much impression that it makes a matrix of the upper sheets in a short time. This is why the type does not stand up under the strain of even short runs. In printing forms having but a few lines it is considered advisable to use bearers. The following arrangement of tympan will give you good results when printing bond-paper with new type. Top sheet should be of hard paper, either a smooth manila or flat stock. Below the top sheet place a thin sheet of brass. If brass is not available use a piece of tin, which you can secure from a local tinsmith. Under the tin may be placed about five sheets of thin, hard book-paper. The make-ready sheet may be pasted on one of these sheets. Make the job ready on flat stock, so that all the printing is even and legible. During the process of make-ready have the metal sheet below all the other sheets of the tympan, but when about ready to print remove it and place it just beneath the top sheet. It may be necessary to add one or two thin sheets below all when printing on the bond-paper. Any ink-dealer can furnish you with a suitable job-black ink for bond-paper.

Use of Metal under Tympan Top Sheet.

(1779) A Massachusetts pressman writes: "In the April issue of The Inland Printer you refer to the use of offset zinc to prevent wear on long runs, and state that it is used by platen pressmen. I am a pressman who has a great many long runs on pamphlet work, and more or less trouble from the wear of electrotype plates. I have never heard of the use of zinc, and wish you would tell me something about the process. I should like to know also where it can be obtained."

Answer.—The use of a thin sheet of brass or zinc under the top sheet of tympan, both on platen and cylinder presses, extends back fully twenty years. Probably the earliest reference made to the use of brass sheets in tympans occurs in an article by Eugene St. John, printed in THE INLAND PRINTER some years ago. Offset zinc will answer every purpose in a tympan. Its real function is to prevent the formation of a matrix by the compression

of the tympan, this result being caused either by heavy impression with relatively soft tympan, or by the long-continued pounding of the forms on the tympan. The use of a metal sheet just beneath the top sheet has limitations, however. It is not considered advisable to use it with old type nor where a press can not stand up under the maximum impressional strain. Metal sheets can best be employed with new type or plates, and with hard or medium stock. Offset zinc may be obtained from dealers in lithograph supplies. Suitable sheet brass may be secured from stencil-cutters. The thickness ordinarily should not exceed that of a post-card, approximately .01 inch.

To Minimize Electricity in Stock.

(1781) A New Mexico correspondent sends in an inquiry for a simple method of removing electricity from print-paper, as he is greatly troubled with this disturbance. Answer.— You can lessen the trouble from electricity by the following method: (1) All stock to be printed should

the following method: (1) All stock to be printed should be opened up and placed near a stove or a steam radiator several days before use. If not convenient to do this, you should then heat the stock thoroughly a short time before it goes to press. (2) All stock used in the tympan should be greased with a mixture made by combining equal parts of paraffin (melted) and common machine-oil. Oil every sheet thoroughly, the top sheet on both sides, with this grease. The foregoing will cure all ordinary electrical disturbances. An article on this trouble appeared in the November, 1915, issue of The INLAND PRINTER, on page 204.

Gold Ink Rubs Off the Stock.

(1777) Submits a sample of a job printed in gold and purple on a highly glazed sheet of thin cardboard. On one side of the sheet the gold resists ordinary efforts to rub off, but on the front side, where the solid plates are printed, it appears to rub easily. The printer writes: "Am enclosing a sample of gold-ink work with which I have had much trouble, notwithstanding my efforts to correct it. This job, which comes into our shop quite often, works two-up on an 8 by 10 Gordon. This sample, in two impressions, has an oily appearance and has a tendency to rub. The oillness is possibly due to using too much varnish in the ink, but using less varnish gave the ink too much body for the stock. Any help you can give me will be greatly appreciated. Would also be glad to have the name of some good book treating on this line of work."

Answer.—It is quite possible that the trouble may be caused by printing the solid plate with the minimum of pressure, since the narrow band of gold on the opposite side could not be rubbed at all, showing that the ink adhered more firmly where the pressure appeared the greater. It may also have been caused by using too much of the varnish, and, as a consequence, two impressions were neces-

sary to cover fully. The side having two impressions naturally did not dry as quickly and adhere as firmly as the opposite side, which had but one impression with proper pressure and sufficient ink supply. We believe that the ink should have been applied with more pressure on the heavy plate, perhaps even carrying a stronger head of color, and with as much impression as the work would stand. It appears that the light margins of the key plate in purple show much stronger impression than the solid gold plate. In work of this character it is advisable to test, in advance, the adaptability of the ink for the work. as it is quite impossible for the ink-dealer to make the vehicle for the gold bronze fit every condition and grade of paper. A test impression pulled on the stock and allowed to stand for a day would be proper, unless, of course, you know from previous trials that the ink is suited to the surface conditions of the stock. The principal difficulty in obtaining uniform results with gold ink appears to be in securing the proper ratio of vehicle and bronze powder to suit the requirements of form and stock. For a solid plate, let the varnish be used with as much powder as it will carry. For type-forms, a change in the formula will be necessary to prevent the filling up of the letters. Have the pressroom as warm as possible. The advice given in the January, 1916, issue of The Inland Printer, page 521, by J. Frank Johnson, may be followed to advantage by our correspondent. There is no book treating specially on goldink printing.

Tympan Pulls Out from Clamps.

(1780) A Pennsylvania correspondent writes: "May I have your attention to several problems that are puzzling me? Try as I will, I can not prevent the tympan from slipping on every job I run. This used not to be the case, and still I am making ready the same as I always have. Only this week I turned out an eight-page, 9 by 12 inch booklet with almost all half-tones and line-drawings, only a few lines of type to a page. I had trouble, having to shut down every few minutes to adjust the tympan. I am unable to account for my trouble. This is my method of make-ready: First, level all cuts type-height; then pack cylinder, having usually one heavy brown cardboard, one white bookpaper, 60-pound muslin sheet, three or four sheets of 60pound super book and manila draw-sheet. I always pull impression heavy enough to bring most matters to show fairly well, then cut out high parts and build up low parts. I never have much spotting on make-ready, but it is a sure thing that we must have some. Now, the fact is that if I give it less impression or packing, sometimes thinking that the cylinder is overpacked, the forms will not show up, and vet I can not lower the cylinder because bearers are stationary and can not be lowered. Now, in a publication like The Inland Printer there must be some low parts and high ones requiring patching, and yet I am sure you do not have the trouble I do. I put the paper into the clamps properly and the clamps seem tight, but the tympan pulls out. If you can give me any light on the subject I shall be greatly indebted to you. I notice in your answers you go into fine detail, which I admire. Another question: How do cylinder pressmen secure such even impression with so little squeeze? For instance, THE INLAND PRINTER is printed with almost imperceptible impression and still it shows up firmly. I have examined several fine publications and notice the same effect, but can not duplicate it on my press. What book can you recommend that might help me in my work? I have the 'American Manual of Presswork,' but am wishing for a

more definite work on cylinder presswork, taking up every detail of the same."

Answer .- From your description of the way the tympan pulls out we would say that you have a combination of troubles. Our impression is that your cylinder is overpacked, and is not bearing with sufficient pressure on the bed bearers. To prove it, you may make the following test under these conditions: (1) When you have a heavy form on and the job is fully made ready, place a strip of paper on each bed bearer (which should be free from oil) and turn press so that it is taking impression. (2) Try to withdraw the strip of paper. If it can be taken out you may be certain that the two conditions named are present: that is, the cylinder is overpacked and is not in firm contact with the bed bearers. For a remedy, remove sufficient packing to make the top sheet level with the cylinder bearers, as shown by a metal straight-edge held across both parts. Then lower the cylinder a trifle on both sides and repeat tests with paper strips. The lowering of the cylinder should be continued by carefully adjusting until the cylinder bearers will hold the paper strips with equal tension. When this is done, your tympan doubtless will hold securely under the clamps. If you have metal bed bearers and they are exactly type-height, they should not be underlaid, nor made less than type-height. If you paste the tympan sheets to the edge of the cylinder just under the clamps, it is quite possible they will not pull out so readily. Use just a small amount of paste, and see that the sheets do not wrinkle just under the grippers. You should use several sheets of print-paper as hangers.

Our magazine prints without showing much impression because the pressman uses the correct amount of tympan and the cylinder bears firmly on the bed bearers. Unless this condition is present, it is next to impossible to secure satisfactory printing. The make-ready is very precise. We believe "Modern Presswork" is a book you would be interested in. It can be secured from The Inland Printer Company. Price, 82; postage, 10 cents extra.



AN OLD MAN OF SEGOVIA.

By Allan Swisher, Independent Society of Artists.

REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS.*

BY HENRY I BILLEN



T is indeed an honor to be invited to confer with the virile printers of Chicago on matters relating to our calling. I am here to-night in my capacity as a printer; printer from the age of fourteen until now, nearing my sixtieth year. With all the discussion that has been going on in our trade periodicals, which I have read, it

would be strange if I had not accumulated a little knowledge. I deeply feel to-night the honor of addressing the printers of Chicago. Here we have the war horses of the industry who have, during the last few years, organized the trade for profit—the magic word "profit." They have shown every printer who has had the sense to look into it, how simple a thing it is to so manage his business that he might have a reasonable reward for one of the most difficult tasks that man was ever put to—the successful management of a printing-office.

There is no word in the English language that I hate so much as "efficiency," but there is no other word, unfortunately, that we can apply. We have to invent a word, perhaps. We are all more or less opposed to efficiency. as much as we preach it. I have known some of the most efficient men in the world, that I have despised; I mean, efficient in business. Many of us have known women who were the most efficient housekeepers, kept their households in the most rigid order, yet they were not pleasant people to live with; and we have known other women, who are not such good housekeepers - and we love to live with them. Now, it is a curious thing, this thing we are reaching out for, efficiency; efficiency of the machine, efficiency of the man, efficiency of everything, as if we considered it the last thing we want. What would efficiency mean? Why, ultimate efficiency would mean uniformity. We would dress alike, we would cut our hair alike, we would wear the same neckties, the same shape of shoes, we would all go to the same church, and to the same show. And, because we would all go, would we say, as efficient men, that that show was the best show? So the great thing is not efficiency. It is the upward effort for efficiency; the upward effort, which makes us men, makes us strong, patriotic, and gives us character. It would be a disastrous thing if all these people were just alike. It would be an unbearable thing. It would be like that heaven that we have been told about, where everybody had a harp, a gold harp; if it fell on your toe, it would hurt you. That sort of heaven wouldn't suit me at all.

Now, then, what we are all striving for is "success." There are successes of money. That is good. We all want money; I want it, you want it. But there are greater things than money. There are men of moderate means who are greater than the greatest of millionaires. Nevertheless, as a business man, a practical man, a man who likes to work with his sleeves rolled up, I honor the man who gets adequate pay for his services; adequate profits for his efforts. The Bible says: "What shall it profit you if you gain the whole world and lose your own soul?" There is an inference there that if you gain the whole world you will lose your own soul. I don't think that is right. The men that I admire, and there are many of

them, are the men who gain the whole world and save their own souls.

This poontime I was with a friend from St. Louis, an associate of mine, and he was telling me that in the year 1885 in Kansas City he attended his first meeting of printers, and a certain printer in Kansas City, now living, made the statement, which he never forgot, "Printing is a dead dog in the hole." That is a terrible thing to say of one's trade. And he said, "You know, if you go to printers' conventions to-day you hear very much the same thing, in politer language." Nevertheless, men like Mr. Hartman, and others here whom I know less, have filled up that hole. We are going to fill that hole up, and I want to show you to-night that we are going to erect over that hole a pyramid, a monument; a pyramid which men will look up to; and on the top of that monument we will place the statue of the greatest benefactor the world has ever seen as an inventor, the immortal John Gutenberg.

I have come here to-night as a missionary, as Mr. Hartman went out as a missionary. I come here with a serious purpose. I wouldn't cross the street to amuse you, if I could; we have had too much amusement in meetings of printers. We want to be serious.

You represent the most important industry of Chicago; Chicago depends upon your work more than it has been taught to know. The Chicago of to-day is the product of the work of yourselves and your predecessors more than it has been taught to know. Chicago was built up by printing. Those who have studied the history of this western country know that when this was a mere village, books were printed about this western country, some remarkable books; they were printed in various languages, and people were brought to Chicago by the printed book, just as this country was discovered by a book: not by Columbus, but by a book. So, Chicago was the product of those advertisements printed in Philadelphia, mainly, printed in Baltimore again, and one or two printed in Chicago, in all languages, extolling this great western country; this prairie land. I say that America was discovered by a book; and that book was not only printed, but created and edited by a printer. You who have read the life of Columbus, the first life ever written, that written by his son, know that he says his father, an adventurous sailor, on his return from one of his trips, with an extended vision of the world, accidentally found a book in the Italian language that was the work of an author who had lived 340 years before the Christian era, the great Aristotle; and Aristotle theorized on a world that was round. He says in his great work, incidentally, as a theory, that if one were to sail through those straits which we now call Gibraltar, he would eventually return to Greece, by water or land. I say that that book discovered America. And every bit of progress can be traced to the treasure of experience and knowledge which can be found in books; and we, gentlemen, are the makers of books; we are the creators of authors, poets, dramatists and progress.

These are broad statements, and doubtless (without instruction) the public of Chicago will not concede the truth of them; and this chiefly because, broadly speaking, the printers of Chicago and all other American communities do not themselves realize that these statements are true. And I believe that this inappreciation is the source of the small esteem with which the industry is regarded in intellectual, art, financial and business circles, notwith-standing our proud boast that printing ranks sixth among our national industries. Bigness and greatness are not identical. The printers outnumber the architects, painters, sculptors, generals, admirals, lawyers and doctors;

^eAn address delivered before the Franklin-Typothetæ of Chicago by Henry L. Bullen, librarian of the Typographic Library and Museum of the American Type Founders Company, on Thursday evening, April 13, 1916.

and printing, effectively done, requires fully as much, if not more, ability than suffices to make men eminent in these arts and professions; and vet, do we not all instinctively defer to the arts and professions? They derive their authority from our deference, and not from any superiority of brains or wisdom. They are properly permeated with pride in and loyalty to the history and ethics of their call-

ings. They stand together united by a strong sentiment of just pride in the achievements of their predecessors. We. the public, read of these things: we see their impressive association halls; we enter their offices, and every wall and every bookcase magnifies their calling, and unless we have very thick skins we are afraid to bargain for their services, and however bad the work or unwise the advice, we pay-we pay! Whether they deliver the goods or fail to deliver the goods, we pay!

Now, in the names of all the gods at once

Upon what meat do these our Casars feed

That they have grown s great?

And Shakespeare. product himself of the printer's art, provides his own answer: The fault, dear printers, is not

in our stars But in ourselves, that we are underlines

Those who are intimately acquainted with the history of printing know that all the arts and professions are branches from the parent stem of printing, the head and front of the mother art-the Graphic or writing art - by which all knowledge has been preserved and transmitted.

Do we sufficiently realize that if all the work done by printers since Gutenberg was withdrawn, and printing ceased to be practiced,

civilization would halt and rapidly retrograde? Could such a claim be sustained for any of the so-called fine arts painting, sculpture, architecture? Destroy all the great examples of architecture and of painting and sculpture, and if books remained, there would be no drop in intellectual status, and in due time all would be replaced. Is it not true that we, the successors of Gutenberg, make the books?

Do we realize that if all printing ceased for a year, most of the great industries would slacken and shrivel, factories in great numbers shut down, and poverty prevail? If we do not realize this fact we are unacquainted with the real value of our product. Printing sells the greater volume of the world's manufactured product. but if we can believe what we hear at cost congresses, the

printers have failed to secure adequate payment for their preëminent services. In my opinion we are underpaid because we have scarcely any well-grounded pride of calling, are too often disloyal to the true interests of the art, and too generally take a mechanic view of our work.

We are underlings as a body. When the national associations of bankers, lawvers or doctors hold their conventions, the Associated Press reports their proceedings to the whole country and local papers magnify the events. When the United Typothetæ and Franklin Clubs of America holds its convention, it is lucky to get a stickful of comment - no more than is accorded to conventions of undertakers, plumbers, tailors or shoemakers. When the painters and sculptors hold their exhibitions, the art editors magnify the event; but when an exhibition of printing is held, it is lucky to get a solitary stickful of perfunctory comment. The great, intelligent, progressive public which forms its opinions day by day according to the printed word, which buys at the solicitation of printing. which has derived all its mental power from printing, though it buys and uses printing, is not interested in printers, does not defer to printers, and is left in ignorance of its

obligations to printing, because too many printers have no real knowledge of the history of printing and have no more pride in their occupation than the butcher has in his butchering.

We are underlings as a body. The students of one of the great technological institutions have recently by vote refused to admit the young men of the printing class into their fraternities on the ground that they are only



THE HENRY O. SHEPARD MEMORIAL WINDOW. - we will resolve to make the reputation of printing great in

America." - Henry L. Bullen. Group, left to right: Miss Cutler, principal of the Henry O. Shepard School; Henry L. Bullen, Mrs. Clara J. Shepard.

mechanics and should associate with bricklayers, carpenters and blacksmiths, and not with those who are studying millwork, sculpture and architecture.

That happened to the son of a great officer of the Typothetic hast year. I was asked to write a letter to the president of that university to point out the error, the impudence of it. The son of a well-to-do printer, one of the heads of the printing industry in this country, the official head, who had sent his son there, paid his fee in a distant city, to perfect himself in the greatest art there is, to be turned down and relegated to the ranks of brick-layers, blacksmiths and carpenters.

Printers are carried on the flagships in our navy, rated as common seamen, as are carpenters, electricians, machinists and others; but the only men of this group of skilled labor who are denied the opportunity for advancement by the regulations are the printers. An electrician may, in law, become an admiral. Admiral Melville, who, you remember, went up to the North Pole and rescued one of those expeditions, entered the navy as a machinist in the engine-rooms of one of our ships; he became an admiral. But a printer may not even aspire to the rank of a petty officer. What in the devil do they want with a printer in the navy? An electrician can help kill people, but a printer can save people; and they don't want saviors in the navy. I guess the regulations are right. Delegations of printers have visited Washington for many years to protest against the free printing of addresses on envelopes by the Government, and the sixth greatest industry is consistently snubbed. Meekly we will return again, and again be snubbed. Do we blush when our young men are looked down upon in great schools and in the navy, or do we mentally agree that the trade which can be practiced by little boys who get printing outfits at Christmastide is really far down among the merely manual trades?

There is the curse: Why, anybody can print; a boy in two weeks can print and sell his printing. And yet it is the most subtle art in the world. Men of education, who can be relied upon to pick out paintings or other pictures for the walls of their houses, who can be relied upon to get artistic and harmonious wall-papers and decorations for their houses, who can be relied upon to know good music from bad music, will be contented with the rottenest kind of printing - they don't know the difference between that and good. Why? Simply because it requires more appreciation of subtle art to know the difference between good printing and bad printing. Now, if we consider this a trade which can be practiced by the little boy, by an amateur, or by some fellow who has been working at smearing ink on paper - if we think that is printing, if any man thinks that is printing, his dangerous disloyalty is only excusable because of ignorance.

The deference or esteem that printing should command is, of course, toward the industry as a whole. Here and there in every community there are printers who are deferred to by the public because of their ability and knowledge of the good influence of printing. There is more good printing done in America than in any other country. Much good printing is done in Germany, Austria and Holland, but the average quality is inferior to the American. In Italy there is little good printing, and while the finest examples of printing of all kinds are produced in France, the average quality is below that of Germany. We have greater establishments and our machinery is superior, and our public uses printing in greater quantities than in the countries I have named. Nevertheless, the master printers in all these countries as a body rank socially with the

professions, and enjoy the same deference. In the older countries social rank is quite clearly defined, and it is expected that the printers shall be educated above the average, and so they are, whether employers or employees. When annually the kaiser, king, queen and president of those countries distribute the customary honors, there is always a group of printers decorated for being eminent in their art or for special effort to improve their art. If you read the fine printing periodicals of Germany and France, every year you will see the list of honors that have been awarded to the printers of France, Germany and Austria. The Governments of those countries consult with the officials of the printing associations in awarding these honors. (I understand that every year we send delegations to Washington to be consulted with about what honors should be given to printers.) On all great civic occasions the printing industry has its representatives on the committees by right and long usage. The printers in these great countries take their art seriously. They know it is an art; they know it is an art of educated men, and the public estimates them at their own appraisement.

The two books which, in my opinion, excel any others printed during the past quarter century were issued by the French Government - one in honor of Gutenberg, and the other the magnificent History of Printing in France, of which three great volumes have been issued. In the strong German style of typography, I know nothing that excels the folio history of the Imperial Printing House in Vienna. Antwerp maintains the ancient Plantin Museum of Printing, and has issued several masterly volumes in honor of its greatest printer. The printers of Germany maintain the Gutenberg Museum in Mainz and combine with the book trade in support of the great typographic library and museum in Leipzig, issuing therefrom the periodical Archiv für Buchgewerbe, now in its fifty-first year, which gives as much, if not more, space to the literary and art aspects of printing as it does to the technical. This association of the master printers and publishers of Germany promoted the Graphic Arts Exhibition in Leipzig in 1914 the greatest honor conferred on printing in recent times an enormous success, in which all the powers of Europe, great and small, cooperated; in which Japan and India and Australia were represented, and the United States was not represented.

Thus is printing magnified by printers in Europe. It is the custom in Germany and Austria to instruct the princes of the imperial houses in some trade. Doubtless, the instruction is perfunctory enough, but is it not significant of the high position printers occupy in Europe that the crown princes are invariably taught to print? Kaiser Wilhelm, his father, and his father before him, were printers. One of the pictures we have in our library is a wood-engraving of Francis Joseph - I think that is the title of the present Emperor of Austria - learning the printing business with a beautiful hand press, with a sword at his side, you know, on a nice Brussels carpet, and the printers there with their court uniforms on. Of course, it is all a farce, but isn't it an honor? Why didn't they make him a blacksmith, a carpenter, or something of that kind? They never do, because ours is the great mechanic art, the royal art.

(To be continued.)

Moral courage is a virtue of higher cast and nobler origin than physical. It springs from a consciousness of virtue, and renders a man, in the defense of right, superior to the fear of reproach, opposition, or contempt.—S. G. Goodrich.



BY BERNARD DANIELS.

War and Competition.

It has been said that all men are barbarous at heart, and that courtesy and civilization are but a thin crust or veneer, easily broken; and it would seem almost true as we read the daily bulletins from the various war centers. But we are loath to think that 1,900 years of civilizing influences have gone for naught so far as the world at large is concerned.

Likewise, competition has been compared to war, and from the actions of some competitors the thought receives considerable color. The war and competition both seem to act as the blow needed to break through the veneer and let the barbarian show through. How often we hear, "I would rather do that job for nothing than let Smith or Jones get it!" And sometimes he does it for nothing — or less.

Then it looks as if some twenty-odd years of the cultivation of a correct ethical spirit among the printing trade had been in vain and that our efforts had accomplished naught.

But, stop! You who are about to cut a price to keep the other fellow out, what do you hope to gain by it? Every time you reduce the total amount of printing to be done in your city or town, and lessen your chances of getting enough business to make a profit at the end of the year. Ever think of tit In this light?

There is about so much printing being done in your community, and reducing the price will not increase it a single thousand impressions. It will simply reduce the total value of the output. That is all.

It is possible, however, to educate the buyers of printing in your community to use more printing than they now do by showing them how it will increase the sales of their product. It is also possible to educate business men who have not used printing to use it, and use it freely. This is creative work and does increase the amount of printing, and the best-paying kind at that.

The next time you lose out on a competitive bid (or, better yet, before you make it), try to induce the buyer to use more printing and better printing, and thus become a missionary and not a warrior.

To some, competition is indeed war—and as General Sherman truly said, "War is hell." But it is unnecessary, and really a great detriment to both buyer and seller, though at first the buyer will not admit it and will clien that he gets as much result from the cheap printing as from the good. If he got as good work for the low price as for the high, it would benefit him temporarily, but when the quality suffers he loses more in sales than he saves in price. And he eventually loses, as all must who do anything to reduce the purchasing power of their ultimate customers, and the printer is potentially his ultimate customer.

Then again it somehow seems that competition is not even so dignified as war, bad as that is, for in war there is system and an object of gain or principle at stake; while competition usually is carried on as the free-for-all street brawl in which some one with more of the veneer knocked off and more barbarism exposed than the others knifes his fellow brawlers in the back and gets away with the prize, if it may be called such after the mauline it has had.

Of course there is competition and competition, but really, when we come to think it all over, it is a libel on war to place it in the same class as competition such as we usually see among printers.

Hard words, some may think; but just sit down and consider whether you fought an honest fight the last time you were in competition for a good-sized job. Did you not rather figure all the profit out of it, then submit changed specifications and suggest cheaper paper or a lighter paper and a possible change of size to get it on your press, all the while trying to make the buyer think and feel that he was going to get just the same job from you as from your competitor who figured on the given specifications and on a stock fully up to sample? How often would there be any marked difference in estimates if all bidders figured on the same specifications and the same sample, trying honestly to get exactly what was called for? Not very often.

The good of our business demands a stop of these warlike tactics and an education of our-selves and our salesmen to sell on service and quality and not on price and distortion of the specifications; and until we make some progress along these lines we may expect to be like a wounded soldier struggling along at the front in the face of a fire that murders all profit.

Why Not Sell Hours?

Here is something for every employing printer to think about. You buy hours in bunches of days and weeks, as the case may be; why not sell hours to your customers? Think it over seriously.

When you employ a plumber, or a carpenter, or a machinist, he will bill you so much material at a price that contains a full mercantile profit, and so many hours of labor at a price per hour that also contains a profit. Did you ever try to dispute one of their bills and threaten to go out and buy your own material? Did you ever try to do it? If you have, you will find that the dealers all protected their customers—the carpenter, the plumber, the machinist—and you only had your trouble for your pains.

Would it not be well if all the small jobs were billed that way and every detail charged in. The plumber never forgets the putty, the solder, the nails and screws. The machinist always charges the bolts and nuts and the steel and iron he buys, not what you receive. The carpenter charges nails and all the lumber he buys, including waste.

Yet we find the printer estimating without allowance for waste or profit on purchases, and naming a total price that many times means a loss, and then humbly sticking to it when the job actually costs more. Just had to pay a plumber's bill that was a third higher than his estimate. He maintained that an estimate was not a contract unless so written, and he had written me as follows: "I estimate that the repairs to the plumbing in your house on —th street will cost \$40, which should place it in first-class condition to last a couple of years." On the strength of this I ordered the work done, and after it was finished received a carefully itemized bill for so many faucets, so much solder, so many feet of lead pipe, several pounds of nails, putty and other small items, and so many hours of labor for plumber and helper, the whole amounting to \$49.56. And my attorney advised me that he could collect it unless I could prove that some of the items were not used in the job. As I could not, I paid it.

Here is the cue for the printer. Why should be give a fixed and unchangeable bid on an unknown quantity any more than the carpenter or the plumber?

For years we have struggled to get printers to charge a fair price for their work; would such an idea help?

This suggestion from a printer who is a regular reader of THE INLAND PRINTER started our thinking machinery, and we can not see but that it might lead to an improvement if it could be worked out. Let us hear from you about it.

Dangerous Estimate-Making.

To some men there is a fascination in the doing of dangerous things, and it would seem that printers, as a rule, belong to this class. It is also true that these men who flirt with danger for bravado are cowards at heart, and here again the printer is in the class. Now these are rather hard things to say of printers generally, but their present actions seem to show they are true.

With every kind of material getting scarcer and scarcer, and prices going up with leaps and bounds, printers are not merely making estimates when they can not avoid it, but are recklessly sending out their salemen (?) to seek the opportunity to estimate. And they are showing their cowardice by saying that "If I do not estimate, some one less will and I shall lose a customer." Perhaps they might lose one or two; but, on the other hand, they are putting themselves in the position where they will not only run the risk of scaring the customer away, but also where they will be sure to lose money if the customer accepts their bid.

In all the history of the printing business there has never been such an opportunity as the present to put it upon a sound foundation where each job will carry its legitimate profit and where each customer will receive the same fair treatment. The present unsettled market conditions afford the turning-point in the printing business for which the leaders in the cost movement have been looking for years, and now, if ever, is the time for the printer to cast off that "old man of the sea," competitive estimating, that has come so near to wrecking him.

Why not send out to each customer and prospect a pleasantly worded little notice to the effect that the unsettled conditions of the paper and material markets make it impossible to make any price for future acceptance, and that you therefore decline to make any estimates, but will gladly do their work at a figure arrived at by adding fifteen to twenty per cent to the total cost of production?

Will it work? It will if you actually mean it and brace up and stiffen your backbone and spend half the time and money in putting it across that you have been accustomed to spend in estimating and dickering with customers and others trying to get their work away from the other fellow.

Will the other fellow do it? He will if you approach him properly and show him that you really mean to live up

to it, and not use it as a blind as you have most other cooperative ideas.

Is This Business or Charity?

In many cases where printing is sold for such prices as to not even cover the cost of the work, the above query comes into our mind; but on second thought we dismiss it, with scant consideration, for the firm conviction that either the man who made the price did not know what he was doing or that the customer lied when he said that he had such a ridiculous price.

What are we talking about? Read the letter below and study the estimate and compare it with what you would figure under the same conditions:

I am enclosing a job on which I would like to have you give an estimate in the columns of THE INLAND FRINTER, as some of us have had considerable discussion as to its true value.

There are 25,000 checks, printed three on a page 8 by 11½ inches, and perforated with six performions to the page. There is also a duplicate sheet of tissue-paper not perforated; both the checks and the duplicates are numbered in red ink; the sheets are gathered and bound in books of 100 sets of leaves with tagboard cover all around, secured with three stuples.

Stock for original is an 8-cent bond, and the tissue for the duplicate cost \$2.50 for the lot.
This job sold for \$35.

Briefly, this calls for 83 books of 300 checks, each with tissue copy sheet bound in and the two sheets numbered in duplicate, and bound with a cover of tag manila carried around the back of the book.

Here is how it figures out. We have figured both one and two pages up, so that any reader who might feel that the other way was the best may see without the trouble of figuring for himself.

8 8	One Up.	Two Up.
Composition of one check, 21/2 hours, at \$1.20		\$ 3.00
Lock-up for foundry, 1-6 hour		.20
Lock-up for press, 1/4 hour	40	
Lock-up for press, % hour		.90
Electrotypes, two at 75 cents	1.50	
Electrotypes, five at 75 cents		3.75
Make-ready, 8 by 12 sheet, % hour, at 80 cents	60	
Make-ready, 12 by 16 sheet, 11/2 hours, at \$1		1.50
Stock, 3 8-20 reams bond, 19 by 24, 20-pound, at 8 cen	ts 5.44	
Stock, 5% reams bond, 19 by 24, 20-pound, at 8 cent	B	8.40
Tissue	2.50	2.50
Handling stock, 10 per cent	79	1.09
Cutting stock before printing, including tissue	60	.60
Press run, 8,400 impressions, 81/2 hours, at 80 cents.	6.80	
Press run, 4,200 impressions, 4% hours, at \$1		4.75
Ink	25	.25
Perforating, six cuts to page, 50,000, at 30 cents	15.00	15.00
Gather 81/3 M two up, at 30 cents		2.50
Gather 16% M one up, at 25 cents	4.17	
Number in duplicate, 50,000 numbers, at 25 cents	12.50	12.50
Wire-stitch 83 books, three wires, 1/2 hour	40	.40
Covering 83 books, glued cover, 1/2 hour, at 40 cents.	20	.20
Cutting apart, trimming and cutting covers	50	.75
Manila stock for covers, 22 sheets, at 2 cents	44	.44
Packing and delivery	75	.75
Total cost	\$57.33	\$59.48
Add for profit, 25 per cent	14.33	14.87
Selling price	\$71.66	\$74.35

The correct selling price for this job would therefore before the stress of keen competition the printer would be justified in selling it for a price made by adding fifteen per cent to the cost, or \$65. But how a price of \$35 was arrived at we can not conceive, as the cost of the stock, perforation, numbering and electrotypes amounts to \$36.90.

If the job was bound with a cloth strip on the back and the covers wired in with the book, as it should be to make a secure job, the price would be about \$1.25 higher to pay for the cost of cloth and extra labor.

This job is typical of numbers that reach this desk, always priced from twenty-five to fifty per cent too low, and as these constitute a large amount of the business printing of the present day, when system demands duplicate and triplicate records of all transactions, even checks, it is exceedingly strange that the jobbing printers do not wake up to what is being done and make better prices.

A study of this estimate will show that no single item is overpriced, and yet the total is double what the job was sold for

A Little Study in Binding Prices.

In the course of an estimate recently made for one of our readers we gave the price for binding a sixty-four-page pamphlet, and to this he has taken exception and sent us the prices quoted by the binders in his city. To satisfy our curiosity, we sent out to several binders in three other cities and made a very careful estimate ourselves. The results are so startling that they are well worth study by printers and binders everywhere.

The job was a sixty-four-page and cover pamphlet, 6 by 9 inches in size, trimmed flush, saddle-wired with two stitches, and the quantities quoted on were 5,000 and 10,000.

Here are the figures:

	5,000,	10,000
	per M.	per M
No. 1	\$5.25	\$4.75
No. 2	5.25	5.00
No. 3	4.75	4.50
No. 4	6.50	6.50
No. 5	7.50	7.50
No. 6	5.00	4.50
No. 7	5.00	4.50
No. 8	5.25	5.25
No. 9		5.50
No. 10	5.25	4.75
Average of all above	35.475	\$5,275

The first three of these were printers having their own binderies, and are the prices they would charge to the customer. The next two are the prices sent by our correspondent. The remaining five are from trade binderies in three different cities. So that altogether these prices represent five cities.

For purposes of comparison we have had our estimator make a detailed estimate of the work, both by hand and

machine folding, as follows:				
		nd Fold.	Machi	ne Fold.
	5,000.	10,000.	5,000.	10,000.
Handling and straightening sheets				
and covers, at 60 cents per hour. \$	1.50	\$ 2.70	\$ 1.50	\$ 2.70
Cutting sheets in half, at \$1 per hour	2.00	3.75	2.00	3.75
Folding four 3-folds, at 35 cents per				
hour, \$1.05 per 1,000 signatures	21.00	42.00		
Folding 3-fold, machine, at \$1.25 per				
hour, 80 cents per 1,000 signa-				
tures			16.00	32.00
Folding cover, 1-fold, at 40 cents	2.00	4.00	2.00	4.00
Insetting, 5 pieces handled, at 35				
cents per hour, 25 cents per 1,000				
pieces	6.25	12.50	6.25	12.50
Wire-stitching, at 80 cents per hour.	5.70	11.00	5.70	11.00
Trimming, at \$1 per hour	5.00	9.50	5.00	9.50
Packing and delivery	1.25	2.00	1.25	2.00
_				
Total cost	44.70	\$ 87.45	\$39.70	\$77.45
Add for profit, 20 per cent	8.92	17.49	7.94	15.49
-				
Sell for\$	53.62	\$104.94	\$47.64	\$92.94
Correct selling price per 1,000, binder				
to printer	10.75	8 10.50	\$ 9.50	\$ 9.25

The above prices are based upon the average bindery costs so far as it has been possible to ascertain them, and are safe inasmuch as there will no doubt be an improvement in the matter of bindery cost as soon as a majority of the binders install the cost system. At present only a small proportion of the binderies have cost systems that can be depended upon to produce accurate records of cost and production.

Now compare these figures with the actual bids in the first table. They were bona-fide quotations made by parties expecting an order, and not merely figures to help out the editor. The parties making them did not know what use was to be made of them except that they supposed they were asked to bid on a genuine job. The highest bid is No. 5, which calls for \$7.50 per thousand, and was made by a bindery having a fine equipment and possibly a doublesixteen folder, but they did not specify that the job was to be printed in any way to suit their special machinery. The double folder would reduce the price of the job - or. rather, I should say the cost - to the extent of doing away with the cutting of the sheets in half before folding, a saving of about 40 cents per thousand books on the selling price, bringing the machine price down to \$9.10 and \$8.85, according to the quantity, and still fully fifteen per cent higher than theirs.

The lowest bid was made by a printing-office which would have been compelled to do the entire job by hand. They quoted \$4.75 for 5,000 copies, the real binder's value of which is \$10.75, and which they should have sold for not less than fifteen per cent higher, or \$12.36.

Here is food for earnest thought and action on the part of the printers and binders, who should get together and find out what their real costs are and learn to figure on that basis instead of complaining that there is no money in that end of the business, or blaming each other for spoiling the trade.

In his letter our correspondent asks for a schedule of bindery costs for the various operations and machines. In the table above we have given a few as the basis of our calculation, and beyond this it is not advisable to go at present. as the value of a schedule of prices per productive hour depends largely upon the amount of work per productive hour in the plant where they were obtained. For instance, the average cost of running a wire-stitcher is 80 cents per productive hour in plants where the percentage of production is above seventy per cent of the total time. You will note that total time, and not mistake it for seventy per cent of the time the operator puts in on the machine, using the balance of his or her time at some other operation, and only part of the wages being charged to the machine. In such a case you might fool yourself into thinking that you had ninety per cent or greater productive time. The average output of a wire-stitcher operated by one girl who straightens up her work fit for trimming is about 700 saddle-stitched books, of not over four signatures on thin paper, two wires to the book, per hour. Yet we have heard the claim that a girl could stitch more than a thousand books per hour; candidly, we have never seen it done without help in straightening up and handling the product, which adds to the cost either by making the machine-hour higher or by adding another operation.

Much good could be accomplished if some of our bindery readers would send in their records, accompanied with a copy of the job. A little study each month on the question of bindery costs would do all of you good and greatly surprise most of those who are making these reckless bids.

Killing Business.

There is one point in the present cut-throat method of competition that is in vogue among printers that seems to have been largely lost sight of, not only by the cutters but also by the organizations and the trade at large, and that is the fact that every time an unfairly low price is made there is so much business killed.

Any normal business of a manufacturing nature with the same invested capital as the printing business would expect to turn that capital over at least twice a year, and in most cases three or four times, each time taking a profit of from ten to twenty per cent on the sales. How few printers do this may be learned by a study of the United States Census Bureau reports.

Every community has or may provide a certain volume of printing to be done by its local printers or by others butting into its territory, and this volume is fairly constant. If, therefore, the correct price were placed on this volume of work there would be pretty nearly a fixed volume of business from each printing center which might be increased by judicious campaigns of advertising and which would naturally grow with the material growth of the city or town. This divided fairly among the printers located there would afford, in most cases, a fairly prosperous business to each when billed at the entire cost plus a fair profit; but when one or more of the printers endeavor to get more than a fair share of the business by the cutting of prices, without creating any new business, something is sure to happen. They are really killing business for themselves and others.

Every dollar reduced from the price of printing already existing is a dollar's worth of business destroyed. The total sale value of the business in that community has been reduced to just that extent, and not only that but the entire reduction has been taken from the profits, as the actual amount of work has not been reduced at all—merely the charging price has been made smaller while the cost remained the same, and the printer is the one who pays the bill.

The man who takes the order merely does more work and furnishes more material for the same money, and the customer smiles and thinks what a fool the printer is, while the final result is that there is not enough work to afford all the printers a fair living profit. Think this over the next time you are tempted to reduce the price to get that order that the printer around the corner has been doing for several years.

The remedy: No man should condemn a present condition or try to tear down a theory or destroy a habit without suggesting a remedy. To-day is the day of direct advertising. We are at the division of the road where the advertisers are learning that they must divide the vast sums they have been lavishing on newspaper and magazine advertising and spend a considerable part of their appropriations in direct advertising, and, in addition, the small advertiser is beginning to learn that he also can derive actual and quick returns from direct advertising. Here is the open door through which the printer can enter and greatly increase the volume and value of printing in every community. If printers generally would devote the same amount of physical and mental energy to increasing the amount of direct advertising that they now do trying to get the existing jobs from each other, the next five years would see such an increase in the volume of business done by the printing trade of the United States that it would stand near the head of the list in volume of output and fairly well up in amount of net profit. And, besides, the community at large and business generally would be greatly benefited by the results.

A little careful thought and a careful canvass of your own locality will prove the correctness of this proposition, and a little earnest cooperation among the printers in that locality will bring tangible results that will greatly surprise all of them.

The advertising man may have stood between you and your rightful customer in the past, but that is no reason why he should continue to do so if you desire to take that which rightfully belongs to you. You may not be prepared to take over the advertising man's work as he has tried to take yours, but a joint action of the printers will place him in his proper position as the advertising adviser of the manufacturer and the merchant and entitled to his fees for the service and give you your proper standing as the printing manufacturer and technical expert who will place the advertising in tangible form for your fair remuneration above the cost of material and labor. There is room for both the advertising adviser and the printer, and they should work in harmony without trying to do each other out of their proper credit or profit.

The day will soon come when this will be so, and the printer can do much to hasten it by refusing to cut prices and by refusing commissions and rake-offs to middlemen of any kind.

Do your share from to-day, and see how much better off you will be mentally and financially.

Written for THE INLAND PRINTER.

THE FINANCIAL STATEMENT.

BY HARRY HILLMAN.



N accurate statement of the past year's business is one of the most important and valuable parts of the employing printer's equipment; yet how frequently it is either completely overlooked or, if prepared, done in a hit-and-miss manner which makes it practically worse than worthless, as the figpress shown are misleading. Armed with

a statement similar to the one herewith appended, the proprietor, whether of a large or small shop, is enabled to tell just where his business is falling short and where changes for improvement are necessary.

In the first place, let us say that this statement was prepared for what might be termed an average small shop, consisting of one proprietor, one salesman who is employed on a weekly basis, a working foreman, one compositor, one Gordon pressman who also feeds, one fedeer, one office-boy, and a bindery girl part of the time. There are three Gordon presses and two cylinders.

Of course, a cost-finding system must be operated in order to secure the necessary data from which to prepare such a statement. The bookkeeping system, also, must be accurate. That requires too much labor and would increase the expense to such an extent that it would not prove practical for a small shop, some one will undoubtedly exclaim. Does it? Let us see how it has worked out in the shop in ouestion.

The proprietor does not employ a regular bookkeeper. but does a large portion of the work himself, besides looking after the rest of the plant; and, as he told the writer, he knows absolutely nothing about bookkeeping. The plan he follows is to make rough notes of all transactions, filing them in proper order, and keep the necessary records of time and production. An expert accountant goes into the office on his spare time - probably one or two evenings a week, or on Saturday afternoon or Sunday morning - and takes care of the books, making all entries, etc., from the notes kept by the proprietor. For this work he makes a charge of \$10 a month. So, for a total expenditure of \$120 a year, aside from his own labor, this proprietor has a thoroughly kept set of books, which will stand the most strict examination, and which shows him just the exact condition of his business.

The complete financial statement affords material for considerable profitable study, and we give it here without attempting to go into an analysis. The proprietor knows, now that he has this statement, just where it is necessary for him to make changes; and it is reasonable to suppose that the statement given him at the close of this year will show a marked improvement over the present one.

show a marked improvement over the pres	ent one.	
Balance Sheet, December 31, 1915.		
FIXED: ASSETS.		
Machinery and fixtures 87,091 Less reserve for depreciation 2,068	.69 .76	
Total fixed assets	\$5,022.93	
CURRENT Assetts: \$2,837 Accounts receivable. \$285.87 Cash in bank. \$268.87 Cash on hand. \$2.09	.86	
Total cash	.96	
Total current assets	3,188.82	
Total assets		88,211.75
LIABILITIES.		
Investment January 1, 1915	\$ 8,669.24	
attached		
Less drawings for year	\$10,120.56 1,908.81	
Net investment December 31, 1915.		\$8,211.75
Balance Sheet - Summary.		
	7.40 1 11	

Datance	Silect — Summar	y .	
Balance sheet shows a net worth owing to the fact that your drawings	of 88,211.75, which	h is \$457.49 less t profits for year, the	han last year, t amount.
Machinery and fixtures (net)	December 31, 1915, 85,022.93 2,837.86 350.96	December 31, 1914, \$5,537,14 2,910,20 221,90	Increase of Decrease. \$514.21 72.36 129.06
December of the state of the st	99 911 75	CC CCO 04	9457 46

Present worth	20,211.10	\$5,009.24		5457.48	
Income and Profit and Loss 5	Statement, I	December 31			
Revenue:	010.070.00		1	ercentage.	
Sales Less allowances \$12.50	512,930.69				
Discount					
	56.01				
Net sales		\$12,900.88		100.00	
		012,000.00		100.00	
Cost of Sales: Purchases	09 19n 00			24.34	
Direct labor:	. 60,100.00			24.04	
Composition				8.68	
Gordon				7.66	
Cylinder. 387.90 Bindery. 319.45				3.00	
Bindery 319.45				2.49	
Total direct labor.	2.816.42			21.83	
Repairs and renewals	39.47			.30	
Light and power	156.06			1.21	
Taxes and insurance Depreciation				5.50	
Deprecation	109.71			0.00	
Total cost of sales		6,915.50		53.59	
a ti		85,985.38			
Gross profit		\$9,989.38		46.41	
GENERAL AND ADMINISTRATIVE EXPENSES:					
Building expense (rent)	\$ 507.55			3.93	
Bad debts	239.28			1.85	
Miscellaneous expense. Administrative salaries.	319.21 1.915.00			2.47	
Salesman salaries	1,040.00			8.06	
Boy's salary (unchargeable)				1.48	
Telephone	129.82			1.00	
Stamps				.71	
Office expense	93.25			. 70	
Total general and administrative ex-					
penses		84,534.06		35.04	
Net profit for year 1915		81,451.32		11.24	

Income and Profit and Loss Statement — Summary.

Your total income for the year amounted to 83,366.32, made up as follows: Salary, rged as expense to business, \$1.915, and profits from operation of \$1,451.32.

The Income and Profit and Loss Statement shows a net profit for the year of

\$1,101.02, arrived at as follows.			P	ercentage.
Sales (net)		\$12,900.88		100.00
Less purchases	83,139.89			24.34
Less direct labor				
Less expenses	5,493.25			42.59
		11,499.56		88.76
Net profit		\$1,451.32		11.24

You will notice that direct labor is 21.83 per cent of the sales; purchases 24.34 per cent, and expenses of all kinds 42.59 per cent, making a total cost of 88.76 per cent. This deducted from 100 per cent leaves a net profit on sales of 11.24 per cent.

Commenting on this point, the accountant stated that as it had been the practice not to enter expense items until they were paid, there were, undoubtedly, some items which should be charged against this period that were not paid at the close of the year. As these items would affect profit and loss items, the foregoing percentages can not be taken as authentic.

Out 3	reer tot 1 co	1010.			
Gen. Exp Department investment Pay-roll \$3,145.6 Rent and heat 63.4	5 - 1.120.14	\$ 498.92 988.93	\$2,614.81 387.90	\$619.61 319.45	\$5,962.0
Light Power Insurance and taxes. Insurance and taxes. Insurance and taxes. Insurance and taxes. Depreciation Bad debts Office stationery and postage. 90.3 Steparts and renewals. 319.2 Ceparts and renewals. 223.0	26.72 22.19 145.78 482.97 8	27.00 60.66 4.49 29.39 49.89	4.50 23.34 23.69 156.88 261.81	4.50 9.34 5.58 37.17 31.94	62.7: 93.3: 55.9: 369.2: 826.6: 239.2: 99.3: 319.2: 39.4:
Total general expense \$4,129.4	-				
Total department cost without general expense. Distribution general expense.	. \$1,955.14 . 1,729.18	1,139.69	843.82	416.73	
Total cost of departments Chargeable hours each department				\$888.15 448.00	
Net cost per chargeable hour Pay-roll cost per chargeable hour	81.95 80.59	\$0.69 \$0.28	\$4,38 \$0,94	\$1.98 \$0.71	
Department cost per chargeable hour	\$1.26	\$0.41	\$2.44	\$1.97	

Press production (impressions) Gordon: 3,055,000. Cost \$2,426.95 = 79 cents per thousand. Cylinder: 332,000. Cost \$1,798.37 = \$5.42 per thousand.

Commenting on the Cost Statement, the accountant said: "As there are, undoubtedly, expense items that are not included in this, it can not be considered absolutely correct, yet it is correct enough to get a good line on the costs of the different departments."

As previously stated, this statement affords material for considerable profitable study, and it is not our intention to go into an analysis of it here. Discrepancies will be found in it, and the finding of such discrepancies places the one for whom it was prepared on his guard and enables him to see where it is necessary to increase the efficiency or to reduce his equipment. It will be noticed in the cost sheet that the net cost per chargeable hour for cylinder presswork is excessive. This is due to an unfortunate condition. The plant originally contained one cylinder press, and one customer alone sent in sufficient work to keep that press busy. As other work came in, it became necessary to install another press. Some time after, the customer who was keeping the first press busy went elsewhere, and the printer found himself with the two presses and not enough work to keep either busy. This accounts for the fact that there are only 410% chargeable hours for the entire year. The bindery cost, also, is excessive, while the composition and Gordon press costs compare fairly well with the recognized costs. Another important and interesting point is the comparison between the cost per hour and the cost per thousand impressions for press production.

Many printers contend that costs in a small shop will not be as high as those of a large plant, as rent and other expenses are not so high. This statement does not seem to coincide with that contention. Study this statement then turn to your own plant records and ponder the question whether or not a similar statement of your own business would not be worth far more than its immediate cost.

INTELLECT and industry are never incompatible. There is more wisdom, and will be more benefit, in combining them than scholars like to believe, or than the common world imagine; life has time enough for both, and its happiness will be increased by the union—S. Turner.

Written for THE INLAND PRINTER.

THE EXHIBITION OF AMERICAN PRINTING IN NEW YORK.

BY S II HORGAN



NE can only use superlatives in speaking of this exhibition of American printing," said President John Clyde Oswald at the opening of the recent exhibition in New York. The American Institute of Graphic Arts justified its existence in bringing together such a collection of beautiful examples of the printing art, and the printers of Amer-

ica showed their confidence in the Institute by forwarding possibly 50,000 separate items of their work. As there was only room to show about 5,000 pieces, it can be understood

EXHIBITION OF AMERICAN PRINTING

UNDER THE AUSPICES OF THE
AMERICAN INSTITUTE
OF GRAPHIC ARTS
AT THE

NATIONAL ARTS CLUB

119 EAST NINETEENTH ST

NEW YORK CITY

MARCH 28 TO APRIL 14 MCMXVI

ODENIES DIDIIS

OPEN TO PUBLIC 10 TO 6 P.M. 8 TO 10 P.M.

Reproduction of Window Poster, 11 by 15 Inches in Size.

what a labor it was on the part of the committees to select and arrange the exhibition. As the director of it all, credit should be given to Arthur S. Allen. The three engravings of exhibits shown here are from photographs by the New York Edison Company.

The exhibition itself was held in the galleries of the National Arts Club. In thirty-two glass cases was shown the evolution of printing from the archaic writing cut in stone about 5,000 years before Christ. There was an exhibit of the earliest method of printing by impression: A baked-clay tablet after it had been impressed by an engraved wooden block about 3,000 years before Christ. Then there were Babylonian clay tablets, a book on palm leaves, the papyrus plant, block printing of the Chinese, European block printing, and so on up to the Gutenberg Bible, the first book printed from movable types.

Henry Lewis Bullen, of the Typographic Library and Museum of the American Type Founders Company, brought together the pre-American collection. He also delivered a spirited address at the banquet which preceded the exhibition, in which he upbraided the master printers present for lack of pride in their art. He told how in the early days printers ranked as knights, were privileged to carry swords, and paid no taxes. "To-day," he added, "our business ranks with plumbers." Mr. Bullen took from his pocket a precious original copy of the 1568 edition of



Method of Showing Catalogues.

Feyerabend's Book of Trades which contained the famous engravings by Jost Amman illustrating the order of importance in which men were held in those days. Beginning with the Pope, king, prince, noble, priest and lawyers in the higher orders, the typefounder ranked eighteenth, and then followed the artist, 19; engraver, 20; painter, 21; papermaker, 22; binder, 23; while the soldier was away down in the list, the ninety-ninth in importance. Mr. Bullen added that the reversal of the above order was the cause of the horrors in Europe to-day.

Forty-six frames around the walls contained the exhibits of printing of our day, so arranged that they could be readily examined by visitors—and the visitors numbered thousands. The last Saturday afternoon of the exhibition the galleries were overcrowded, and every one pronounced it the finest exhibition ever shown.

The catalogue of the exhibition comprised thirty-six pages and showed for the first time a type-face by Fred-



Examples of Dull Finish Printing.

eric W. Goudy cast by the American Type Founders Company. The exhibits were divided into the following classes: Books, booklets, catalogues, stationery, circulars and folders, menus, cards, labels and wrappers, calendars, map printing, poster stamps, posters, color-plate printing and color-process printing. Owing to the lateness of receipt of many of the best exhibits, they are not mentioned in the catalogue.

The national scope of the exhibition may be learned from the names of some of the exhibitors, which follow: Thomas B. Mosher, Portland, Me.; University Press, Cambridge, Mass.; Torch Press, Gedar Rapids, Iowa; Craftsen man Press, Rochester; Taylor & Taylor, San Francisco, Norman T. A. Munder, Baltimore; Houghton Mifflin Co., Boston; Curtis Publishing Company, Philadelphia; Toby Rubovits, Chicago; H. S. Crocker, San Francisco; R. R. Donnelley & Sons Co., Chicago; Montague Press, Montague, Mass.; Plympton Press, Norwood, Mass; Stone Printing & Manufacturing Company, Roanoke, Va.; Woodward & Tiernan Printing Company St. Louis, etc.

New York printers have little civic pride and are slow to schibit their work, and still the work of the De Vinne Press, Charles Scribner's Sons, Bruce Rogers, Knickerbocker Press, Doubleday, Page & Co., Prang Company, Macmillan Company, Cheltenham Press, Charles Francis Press, Redfield-Kendrick-Odell Company, Wm. E. Rudge, Swald Press, The Ridgeway Company, Patterson Press, Zeese-Wilkinson Company, Rogers & Co., American Col-ortype Company, Gibbs & Van Vleck, Read Printing Company, Munro & Harford Company, American Litho Company, Marchbanks Press, Robert Gair Company, E. R.

appears a keyboard. This is to extend the full length of the 'bridge,' and the operator will use a sliding seat set in grooves. The pieces of type are placed in rectangularshaped tubes of brass and are released by springs, in their turn released by the keyboard. The type is carried to one end of the bridge on a perpetual belt carrier and then falls into a part of the mechanism which resembles the familiar type-holding part of the linotype.

"As there are 5,000 characters in use by Japanese and Chinese printers, Mr. Sheb has also invented a system of classification of type into about 100 units. These are collected in the rectangular tubes. The tubes are again classified by notches on the outside, somewhat after the form of those on Yale keys. These fall upon a set of wires and are carried on these by the notches. In this way the filled tubes are classified and the operator then selects a number of tubes, places them over the typesetting machine, their lower openings set so that the springs released by the



A Glimpse of Part of the Exhibition of American Printing.

Currier, J. M. Bowles, Gillis Press, Thompson & Co., The Village Press, J. H. Nash, Benjamin Sherbow and the American Type Founders Company was enough to show that the metropolis is, after all, the leading city in the printing industry in the world.

It was appropriate that the announcement of the exhibit of American printing should be from Forum type designed by Fred. W. Goudy, printed with American ink on American hand-made paper. The type-sizes used range from the word "Exhibition" in eighty-point down to twenty-four-point for the fourth line. The exhibition itself was, without doubt, the finest collection of American printing that was ever collected in one place, and promises to mark an epoch in the history of the printing art. The American Institute of Graphic Arts is to be congratulated on this achievement.

THE "ORIENTYPE."

In the September, 1915, issue of THE INLAND PRINTER appeared the announcement that the first mechanical type-setter—the invention of S. Sheba—ever built for use in a Japanese newspaper office would be installed in the office of the Hawaii Shinpo in the course of a few weeks. In a recent issue of Commerce Reports, A. P. Taylor, of Honolulu, states that this machine has been installed and has been named the "Orientype," and gives the following additional description:

"The machine, to some extent, looks like a model of Brooklyn Bridge. In the center and below the 'bridge' keyboard set them upon the endless belt and the characters are carried to the receiving fonts.

"The inventor is preparing his machines so that in the near future, with the entire affair placed in a merchantable form, his product will be disposed of not only in Japan, China and Chosen, but also in the United States, as there are oriental printing companies upon the American mainland. He hopes to displace the old laborious system of selecting, setting up and assembling type characters."

The Washington, D. C., manager of Barnhart Brothers & Spindler states that an accurate estimate of the practical value of the machine described in this report would depend upon a study of the machine itself, or of drawings or a photograph. The field in the United States would be very limited. Referring in general terms to the possible market, he says:

"Apparently a machine to handle the vast variety of characters needed for Japanese and Chinese would be very complicated, very expensive to build, and it is a serious question whether such a machine could be produced at a price which would permit its wide sale with any reasonable profit. In the United States I think the entire market for such a machine would be limited to the sale of four or five. If used in the Orient it would be in competition with very cheap wages — in fact, remarkably cheap as compared with United States wages for similar work — and it would probably be cheaper for newspapers to have the work hand-set rather than put in an expensive machine, such as the one indicated by the report."

Written for THE INLAND PRINTER

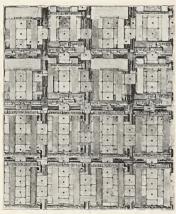
STANDARDIZING PLATES FOR COLORWORK.

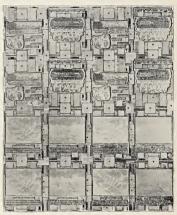


PANDARDIZING plates so as to save time in locking up and registering forms for colorwork is a matter that should be studied by every printer, as time saved in the process of producing the work means a corresponding increase in the profits of the work—unless they are given to the customer, which printers are beginning to distomer, which printers are beginning to dis-

cover is rather unwise. The following description of how one printer standardized the plates on a rather difficult twocolor job is instructive, and we give it here in the hope that others may profit by the reading of it. universal saw-trimmer was used, without the trimmers, taking care that the saw was sharp and cutting exactly six points, which eliminated the extra six points space that had been put in where the colors changed on sending the original type-forms to the electrotype foundry. As there happened to be sufficient room where the colors separated, a little care in setting the gages resulted in each piece of electro being cut to even picas in depth.

When the first color was laid on the sectional steel bases, in locking for a cylinder press, it was a simple matter to insert labor-saving six-point slugs in place of the pieces of electro of the other color, the slugs lying parallel to the length of the page. When the first color was printed it was not necessary to remove the form of sectional steel bases from the press, as unloosening the catches allowed





Forms for Two-Color Job, the Plates of Which Were Standardized, Thereby Saving Considerable Time in Locking Up and Registering.

The job was set up in one color and proofs submitted to the author. On the return of the proofs, the edition being large, it was advisable to make four sets of electros to run on sectional steel bases. There appeared to be two methods of making the electros. One was to separate the type-forms for colors, making two forms to be locked for the foundry for each page, and making four electros of each. The other, and more economical way, was to lock the type-forms as they were, without separating for colors, making eight molds of each page, and ordering the electro-typer to block out in the wax one color in four of the eight molds, and the other color in the other four molds, giving four electros of each color for each page.

The printer locked the pages for the foundry without separating the colors; but everywhere the colors changed he inserted six points extra space. Four patent-base electros were ordered for each page with the outside foundry bearers left on when delivered to the composing-room. These electros were standardized and beveled to fit the sectional bases, and, finally, the electros were cut apart wherever the colors changed. A standard saw blade on a Miller changing the plates and slugs quickly, and when the catches were tightened the electros for the second color were in perfect register without adjusting any guides on the press.

The time required for separating the colors by sawing after the plates were standardized was approximately two hours, which effected the following saving: Time required in separating colors in the type-form and locking four pages, or, time required in separating colors in the wax, sixteen patent-base electros measuring 4½ by 5½ inches, and time standardizing same for sectional steel bases; locking second press color-form; time necessary in obtaining register and resetting press guides. Actual time required by the pressman to change plates and have form in register was forty-five minutes.

If the pieces of electro could not have been cut to even pieas in depth, solid six or eight point dead linotype slugs could have been quickly cut to the size of the electros in each color, replacing the labor-saving six-point slugs that were used. This method can be advantageously used with wood-mounted electros if the foundry is instructed not to place tacks where the final saw cuts are to be taken.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter ostal card.

The Advertising Club as an Ally.

A society, order or organization is successful to the degree to which it enlists the enthusiastic effort of a man or body of men; and when this man or body of men cease to put their enthusiasm into it, the organization languishes and ceases to be useful.

This trite principle explains the success or non-success of the small-town advertising club. The advertising club is not the panacea for all the ills that beset the country merchant and the country advertiser, nor is the club idea to be disparaged because it fails in certain places. Every town ought to have an advertising club; and, not only because it results in more advertising, but also because it results in better and more efficient advertising, every publisher ought to be interested.

Those who are experienced, however, sound a note of warming to newspaper editors not to appear to be overly aggressive or anxious to personally push the work of organization, but to get some live business man—or two or three of them—to father the movement. If the editor personally becomes the leader in the formation of an advertising club, too many merchants in small towns are prone to jump to the false conclusion that he is doing this solely for his own aggrandizement and profit—and it is violative of all traditions that the editor should do anything for profit.

The small-town advertising club is an organization of merchants who are interested in making advertising more efficient, and are willing to devote time and effort to the study of advertising and related merchandising problems. The various phases of clubwork (not necessarily in the order of importance) are:

1.- Protection of merchants from semi-charitable propositions and from fake, itinerant merchants. Each member of the club displays in his store a placard that reads like this: "No consideration will be given any advertising proposition unless it is approved by the Advertising Club." Seven-eighths of the fake advertising propositions are supported because the merchant fears that "the other fellow will go in if he doesn't, and the result is that there is a constant stream of dollars going out for pianos, Shetland ponies, trading-stamps, picture-show coupons, thermometers, telephone cards, hotel cards, registers, programs and premiums, all of which are of no value, are a waste of money and a dead weight upon the business of the producer of profitable advertising. Every merchant knows that these "schemes" are a sin committed in the name of advertising, but has not the courage to stand out against them alone. By requiring that all advertising propositions must first be submitted to the vigilance committee of the club, the merchants may be saved a great deal of money. Every club can tell interesting stories of the anger which this arrangement arouses in the breasts of the professional solicitors

2 .- Another special activity of the local advertising club is the putting on of cooperative sales days after the "Neosha Plan." These sales days are advertised in a twopage spread in the local newspapers, and sample copies of one of the papers sent to all the taxpayers in the trade The two-page spread is divided into equal spaces, and only one or two special bargains may be advertised in one space, though a merchant may buy more than one space. The advertisements are set plain without any illustrations, name-cut or special display, only two sizes of type being used - say ten-point for the body and eighteenpoint for the heads and firm-names. The advertising club absolutely controls the space used in the newspapers, censors every advertisement used, insists that every article. offered be a below-value bargain, uses its committee, when requested to do so, to help members arrange copy in attractive form, and guarantees every item offered to be as represented and below regular price. These community sales days offer opportunity for the interchange of ideas and methods of advertising and the strengthening of the weaker advertisers, and the club can do much that could not be done in any other way. The methods used in Neosho are worthy of special study, and publishers interested should provide their merchants with copies of the address of President A. C. McGinty on "The Story of Neosho," published by the Associated Advertising Clubs of the World, and copies of which may be obtained from L. E. Pratt, Candler building, Times square, New York.

8.— But to me the most important side of club activity is the educational work. Clubs take up the study of standard works on advertising, and members become interested in the real game of advertising and learn to use this great sales force intelligently. They learn to do away with their petty jealousies, too, and get the proper idea of their part in making their town a bigger and better trading center. They learn the value of advertising, and each merchant bears testimony to the other of its value, which is much more effective than having the editor everlastingly preaching it.

And merchants will not only become convinced that advertising is valuable, but it really will be more valuable, for in a town with a good advertising club you will not find a wall-paper merchant still advertising to "Get ready for the spring house-cleaning" in August; or a hardware merchant advertising "You will want a lawn-mower this season" in October: or a lumber dealer advising his cus-

tomers to "Prepare for winter" in March; or a photographer advertising Christmas photos in February.

In discussing the local advertising club of Northfield, Minnesota, at the winter meeting of the Minnesota Editorial Association, Ludwig I. Roe, of the News, summed it all up well when he said:

"No doubt a considerable percentage of the merchants are slow, backward and half asleep—but have they been prodded hard enough and in the right place? The advertising club furnishes a good prod and relieves the editor of some of his burdens. Perhaps it is something like Tom Sawyer's artifice in getting the boys to pay him for the privilege of whitewashing his fence. Make advertising attractive, put some joy and pep into the work, and after a while the other fellows will come across for the chance to join you. And if it seems to come slowly, remember that Tom Sawyer took care to work Ben Rogers up to the right state of desire, and although 'his mouth watered for the apple he kept right on working.'"

Missing the One Big Bet.

F. W. Beckman, professor of Agricultural Journalism at Iowa State College, Ames, Iowa, indicts the country newspapers for gross negligence of the farmer, and makes out a strong case in an address on "Newspaper Opportunity and Duty in the Country Field," which has been published as a college bulletin.

"The newspaper is made more for town folks than for country folks," says Professor Beckman. "It deals more or less fully with the various happenings and enterprises and movements of the town, and only very meagerly with those of the country. How true this is, I found in a hurried survey of country newspapers last spring, in which these instances were found, all more or less typical:

"Newspaper No. 1 was located in a town of 700 population, with about 1,500 rural population tributary to it. Of its 700 subscribers, 200 were located in town, about 500 in the country; the property of the town represented a value of about \$800,000; of the country, \$7,000,000. Yet he issue of this newspaper examined contained only 4 inches of strictly rural news and 500 inches of news of town origin.

"Newspaper No. 2 was located in a town of 3,000 population, with 5,000 rural population tributary to it. In its list it had 1,000 town subscribers and 1,200 country; town property was worth about \$5,000,000; country, \$12,000,000. In the issue studied, this newspaper carried 2 inches of strictly rural agricultural news, and 620 originating in town.

"Newspaper No. 3 was located in a town of 3,200, with a limited country territory population of 2,500; 900 of its subscribers were town folks, 700 country; yet it carried 3 inches of real country news as against 620 of town news.

"Newspaper No. 4 was located in a town of 400, with a rural trade territory population of 1,000. Its list had 200 town subscribers and 400 country; property valuations were \$600,000 for town, more than \$5,000,000 for country. Its news ran in the proportion of 3 inches to 420 inches in favor of the town."

Since the country folk comprise the larger part of every country newspaper man's constituency, since their business is the most important trade asset of the community, and since agriculture is the one outstanding industry of every country newspaper man's field, can any newspaper man deny the charge, in view of the above showing, that he is discriminating in favor of the city and against the country?

"There are great opportunities," says Professor Beckman, "for news, business and service for the newspaper

that will deal in the right way with the country field. These opportunities are for the agricultural journal, of course; that goes without saying. But they are for the city daily newspaper also. One daily newspaper in Iowa, which has started out in a really worth-while way to deal with agricultural news, has already in a short five or six months demonstrated that to its own satisfaction at least. It is the opinion of men who are following that experiment closely, that it is bound to succeed if persisted in, and that added prestige and business and larger usefulness will be the result. Not every daily newspaper, perhaps, can deal with its agricultural field in that same way, but it can do something within its limitations.

"If prize-fighting and baseball, and the various other sports of boys and men, are worthy of special consideration, why, in the name of good sense, is not the field of agricultural news? Yet not one great Chicago daily newspaper, though all have specialists for everything from fun to scandal, gives special effort to agriculture, which unloads its billions of produce annually at Chicago's doors. If one of these dailies would turn loose in its field some intelligent young agriculturist with ability to know and to write news, even though he might wear Rockford socks and not know how to roll a cigarette, he would make the hit of a decade.

" For the country newspaper the opportunities of the rural news field are much larger, judging from the standpoint of news alone. The average farm in any Iowa country editor's community represents an investment of \$25,000 to \$30,000; that's more, by a whole lot, than is invested in the average business of his town. What happens in these \$30,000 farm businesses and around them is important, and a lot of things can happen there. A new purebred bull worth \$500 may be brought to one farm, to revolutionize the dairy industry of a neighborhood; a great new barn, wonderfully equipped, may be erected on another; a record-breaking yield of grass or grain may be grown on some field; a cow owned by another farmer may set a new milk-production mark for the county or State, or a carload of steers fattened may top the market in Chicago; extension workers from the state agricultural college may hold a meeting at a rural school with a hundred farmers to hear them; the first crop of alfalfa may have been cut in the township; a new strain of oats may have been grown successfully; several important new methods of farm management may have been used satisfactorily. All these and a hundred and one other things may happen on these farms near the country town. Don't you see the endless news possibilities there?

"Then, the rural community has its large enterprises, also, its school affairs, its church movements, its social enterprises, its educational undertakings, its coöperating associations, and many others like them. They are all important; they concern the very life and progress and happiness of the community; they affect directly hundreds of people; they interest hundreds of others, in town as well as in country. It is worth while to remember that a big proportion of town folks own land or want to own it.

"The telling of this is worth while as mere news, but it is worth while for this larger reason—as the country newspaper tells about these things, it does a wonderful work for community betrement. There can be no greater educational agent in the rural community than a country newspaper conducted with an effort to fulfil its obligations to its rural constituency. In one lowa community I know of a country editor who promoted alfaffa culture so successfully that one township which one year had only eight farmers growing that crop, in another year boasted that there were only eight farmers who were not growing it. I know of a newspaper in northern Iowa, Kossuth County, that has been the one most effective instrument in putting a great district on the dairy map of the United States. There can be no more effective agent for making the rural school better, the rural church stronger and rural social life more vigorous and wholesome than the country mewspaper that is on to its real job and delivering the goods. I know of a country church that is remaking a whole neighborhood because a country editor took an interest in it and helped the preacher get his plans and the news of his work before the people. I know of a country superintendent who revitalized the whole rural-school system of her county with the support of a real country newspaper.

Editor Needs Equipment.

One country editor of my acquaintance, who was "under conviction" for having discriminated against his country subscribers, attended the Farmers' Short Course this winter at the State Farm School in order that he might be able to recognize a piece of real farm news when he met up with it. The editor must have the same understanding of farm news that he has of city problems. Professor Beckman's very practical advice is that the editor must not be afraid of the calf that comes to lick his fingers when he visits the rural subscriber, that he must not mistake alfalfar for weeds, and that he must have an intelligent understanding of live stock, and all that pertains to farming and farm life.

I would not be understood as urging the editor to transform his newspaper into an agricultural-college bulletin, for it would then cease to be a newspaper. There is real news in the country just the same as there is in the city, and the interests of the country and the country people are important enough so that they need to be redeemed from the feeble efforts of the inexperienced country correspondent.

"It is well to remember," said a farmer to whom I confided my difficulties as to what a country newspaper should print, "that we farmers are just folks. I am not interested in the little news of neighborhood visits that comes in from our town—well, not very much—and I am not interested in having the paper tell me how to raise corn, and all the rest of that farm stuff that we get in the farm papers; but I do like what's news, whether it happens in the country or the city." Then he told us how much pure-bred stock he sold last year, besides the colts and the grain, and we made a good story out of it—and pleased a subscriber and injected a lot of better farming gospel without advertising the fact.

"If we are strong with the farmers," said a fellow student of the newspaper game to me recently, "the business men and town people will have to come to us." He is successful, and ascribes his success to the fact that he is "strong with the farmers."

Farm Advertising Also.

With the progress of agriculture, farmers will find themselves in too important a business to live without publicity, and this has not escaped Professor Beckman. "There is another reason," says he, "why it is worth while to make the country newspapers fit their field. It is a mercenary reason, but what of that? It is necessary to make any enterprise a business success, ethically and otherwise. If the country newspaper, and the daily, also, will develop their rural news field, they can at the same time develop a rural business field that will yield good revenues. The farmer is a good subscriber. He can, and

he should, pay a fair subscription price, because he is prosperous. The farmer is rapidly learning the value of advertising in marketing much of what he produces, and he will sooner or later become as good an advertiser, relatively, as the merchant in town. He is also coming to use more and more printed matter in the way of booklets, stationery, and so on. One newspaper in Iowa in some years does a business of several thousands of dollars with farmer constituents. That field is an untouched or a poorly developed field for most country newspapers."

Study Your Community.

But the papers in the agricultural communities are not the only ones that have been neglectful in giving proper attention to the one big industry of the community, and there are rich returns in store for the publisher who studies his field and puts his paper in harmony with community needs.

A good example of a paper which is making the most of its field is the Grand Rapids Herald-Review, published in the midst of the rich iron-mining district of Minnesota. Each week a solid page of high-class iron-mining news is published, and this paper holds a place on the desks of iron-mining superintendents and engineers side by side with the technical publications. This page of mining news has brought the paper a matter of 200 subscribers, among whom are practically all of the leading mining men of the section. As a newspaper proposition alone, the page costs much more than it brings in directly, but the paper has gained the attention of men representing enormous business interests, is doing a great community service, and the indirect results in job printing especially have been most gratifying. Several thousand dollars' worth of additional job printing may not help out the revenue of the newspaper any, but it does help out the revenue of the owner.

Every community has some big industry—farming, miss, railroads, manufacturing of one kind and another; and say what you will, this thing with which the welfare of the community is tied up is the thing in which people are most vitally interested, and that is the field which the newspaper should most assiduously cultivate.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER

Star of Hope, Ossining, New York.— This paper, edited and printed by inmates of the five state prisons of New York State, is very interesting, and, in addition, is mechanically satisfactory. The Christmas issue, recently received, is an especially good number.

Douglas Enterprise, Douglas, Wyoming.—Your paper is exceptionally well printed, though a trifle too much ink is carried. It is well made up, and the advertisements are attractively set and well displayed. Some of the heavy, spotty borders should be discarded and plain rule consistently used around advertisements.

W. W. Drummond, Stafford, Karsss.—Your advertisements are truly excellent, the neatness of arrangement, strength and restraint of display being commendable features. In every way they are very much better than the average found in small publications, and compare in quality with the best display in metropolitan papers.

Estherville Enterprise, Estherville, Iowa.—The copy of your paper recently sent us is an improvement over previous issues, not that those numbers were poorly executed, but this last one was exceptionally well handled throughout. We are reproducing your first page, and also an advertisement which illustrates an admirable way of handling a cut of such proportions as would belief many ad-compositors.

The Gibson Courier, Gibson City, Illinois.— Your paper is exceptionally well printed, the pressman being deserving of much commendation. The spotty linotype borders which you use, while undeniably economical from the standpoint of cost, detruct from the plain types used in combination because of their highly decorative character. Plain rules used throughout the paper would do much toward improving its appearance because of better harmony. The advertisement are otherwise uniformly Chaptin Fella Exponent, Chaptin Falls, Ohlo.—Your paper appears to be ably either and is vell printed. A full series of some good modern display letter would add much to the appearance of your advertisements; the two of so many series or rather old and worn type makes it impossible to get up snapsy displays. Your clean first page is the paper's chief charm, and your attention, in correspondence, to trust is should be of much value to your best advertisers if they would take full colorators of the construction.

The Toledo Chroniele, Toledo, Illinois.— We admire your pleasing and interesting first page, the careful balancing of headings being a commendable feature. Words in display lines are spaced entirely too widely in some of the advertisements and larger gizes of type should have been

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An attractive first page which, in our estimation, would be improved if there were some larger headings in the lower part of the page.

used or the measure reduced throughout so as to overcome this fault. Some of the borders are so highly decorative they distract attention from the type enclosed therein. Plain rules are by all means best for borders and should be consistently used. Your first page is reproduced.

Stewardson Clipper, Stewardson, Illinois.—The link you use is of a very poor grade and your rollers are surely too hard. If it is impossible to keep all advertisements off the first page, you should at least refuse to place large ones there. This is not only harmful to the appearance of the page, but in reality cheapens the value of advertising on other pages. Careful pages was not made on the first page. The page of the p

The Marion Dully Republion, Marion, Illinois.—The industrial edition issued by you is especially commendable from an editorial standpoint and presswork is quite satisfactory. The great variety of borders and type-faces used in the advertisement makes impossible the harmony which is necessary to a pleasing paper. To jump from two and three line newsheads set in thirty-six point over a small prormided subhead to the body-three should be a proposed to the substitution of the state of the state of the substitution of

JOHN J. MCSWEENT, Boston, Massachusetts.—Your advortisements are very good indeed, much above the average of quality found in such books. The simplicity of arrangement, restraint in display, and judicious use of ornamentation, make them eminently readable, which is one of the prime requisites of good advortisement composition. In many of the but one series of twee for the prime and the prime

tisements, for the changed appearance of a line set in a contrasting series not only causes the design to suffer from an artistic appearance, but might direct attention to that line from other and more important

Lake Norden Enterprise, Lake Norden, South Dahota.—Presswork is very good and your paper is very nicely made up. The use of such a variety of highly decorative borders around advertisements produces an effect which is inharmonious and displessing. A uniform style of border, either plain rules or borders, the units of which are not so prominent as to attract attention to themselves, would add materially to the appearance of your paper.

Third River Fails Times, Third River Falls, Minnesota.— Yours is an admirable paper, clean pressors being the most commendable feature. Many small-town papers are poorly printed because of the use of too much ink, and when the papers are wrapped, or before, the ink offsets and causes the papers to reach the subscribers in a very had condition. Make-up is consistently good throughout, and we note that you group the advertisements in the lower right-hand corners of all pages, which is the very best right. Advertisements are well displayed and, for the table very best right, Advertisements are well displayed and, for the darking the control of th

The Maryville Tribune, Maryville, Missouri.—The illustrated supplement to your issue of March 20, executed in magazine form separate and

THE ESTHERVILLE ENTERPRISE

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Careful balancing of news-headings on first page of *The Estherville Enterprise*, Estherville, Iowa. Note symmetrical arrangement of headings in center of page.

apart from the recular issue, represents capable and commendable editorial effort. The local field appears to have been thoroughly covered in picture and story and gives a very good impression of the community. We note a great variation in the appearance of the half-tones. On some parce they are very block, whereas on others the half-tones are rmy and which there is a wide variation in "color." The outline type on the cover-page and the border are too weak to balance the large half-tone which is part of the design.

The Newton Enterprise, Newton, North Carolina.—We admire your clean first page and the readable body-type in which you set your paper. The paper would appear more interesting if alternate columns, beginning with the first one at the left, were opened by new headings placed over stories of unusual interest. Other and smaller headings, over items to less importance, symmetrically arranged on the page, would help to also the suggested change and add further interest. Advertisements are, for the most part, well displayed, but in a considerable number of them the text-matter is too large, which not only increases the difficulty of reading, but, because of the proportionate large size, the headings do not stand out through lack of contrast.

Hencels County Courier, New Cumberland, West Virginia—When pour are compelled to use plate-matter to fill out columns on your homeprist pages, we would suggest that you hay plate in which the type used is the same size as your own hody-type. The appearance of your paper is not what it would be if you refused to carry advertising on the first page. In some cases your compositors use larger size of type than they should, considering the amount of copy, and an effect of congestion is produced which makes reading a difficult matter. Presswort is very good.



Nicely balanced advertisement from The Estherville Enterprise, Estherville, Iowa, which illustrates an admirable handling of a cut of such shape as would baffle many compositors.

GENER E. BERWEIR. Boise, Idaho.— The advertisements which you have sent us would hardly be overlooded on a page among other advertisements, but we believe the strong borders, which so distinguish them, would prove a source of irritation to the reader and the effect of copy lest to a certain extent. In the advertisement offering Stetson hats, the heading is too week in comparison to the display lines below middle with so many display lines the reader is naturally confused. In the one entitled "Young Mem," the display would have more effect, and advertisement made more readable, if the text had been set in a smaller size and the lines indented. The strongest display is by no means that in which the largest possible sizes of type are used throughout, but in which smaller sizes stand out through contrast with white space.

The Binecton Weeble Engle, Binecton, Missouris—We wish to compliment you on the general evenlence of your Special Farm, Stock and Poultry Edition. In a community such as yours, the publisher can not give too much intention to the farmers and their interests. By sending such an edition as this breadcast throughout the land, a very good opinion of the value of farm land in the vicinity is given, and the apparature prosperity of the farmers is certain to attract others who are on the clock-out for destrible locations. The community is thus boilt up and the publisher reaps his reward along with the rest. Mechanically, the paper is well printed on smooth stock, the half-thores showing to very good advantage. Your compositors are a little too liberal in their use of underscening rules to suit our individual tasks, and the decentive line-type borders are not so satisfactory as plain rules. We note that in some cases bold display type and outline letters are used in the same advertisement, and, because of the great variation in tone between the two, there is a lack of harmony which is despleasing. Display is very good.

Written for THE INLAND PRINTER.

VALUES OF PRINTING-OFFICES.

BY HARMON HILL.



AVE you an inventory of your plant? If so, is that inventory perpetual, and could you, in case of loss by fire to-day, furnish a complete inventory to-morrow of what your plant contained just preceding the fire?"

"On September 1, 1915, all typefounders

eliminated discounts. Type and other printing materials are now being sold net. Is

your inventory so written that this change in prices does not interfere with your bookkeeping department and with sound values?"

In this manner does our old friend and co-worker, Charles S. Brown, the inventor and compiler of the "Printers' Insurance Protective Inventory," interrogate the printers with whom he comes in contact. Mr. Brown has spent over thirty years in the printing business, selling and buying printing materials of all kinds, also making appraisals for courts, partners and receivers, and placing values on printing outfits. This experience has placed him in a position to speak with authority, and his statement that "printers generally are not prepared to give to partners, auditors, tax commissioners, receivers and insurance adjusters the sound values of their assets," should not be brushed aside without careful consideration.

Mr. Brown has prepared an interesting discussion on the subject of printing-office values, insurance and inventories, which should cause employing printers to do some hard thinking, and we take the liberty of presenting it here in dialogue form.

Brown—If you were to burn out to-night, the first thing the insurance adjuster would ask you for to-morrow would be your inventory. If you did not have your inventory ready and complete and the values listed right, the adjuster would have at least fifty per cent the better of you in the settlement.

Printer — Oh, I don't think so; my local insurance man is a friend of mine and would take care of me.

Brown — Don't you know that your local insurance man has nothing whatever to do with the settlement of your loss? It is true that your local insurance man solicits your business. He is naturally glad to accept your risk and will give you all the insurance you want because he gets his commission. The fact that he will write you policies amounting to more than the value of your plant without asking you for your inventory before the fire and accept the premium paid him by the company, is not a just business transaction when we know that the company sends its shrewdest and sharpest adjuster to settle with you after the fire. The solicitor, after the fire, has nothing to say regarding the loss.

Printer — Well, I know pretty near what my plant is worth.

Brown — Are you insured to within eighty per cent of the net value of what it would cost you to replace your plant?

Printer - I don't know.

Brown — How do you carry out your prices?

Printer — I carry them out at what I think the material is worth, less a reduction for wear and tear.

Brown — Then you depreciate or guess at your values in the itemized inventory itself from year to year?

Printer — Yes.

Brown - Your method of inventorying your plant is wrong.

Printer - Why?

Brown - Because of the different valuations of properties for different purposes. A printing-office sold on the market under the hammer will bring only what the auctioneer knocks it down to the bidder for. It will sell as a business investment according to the dividends it pays and the prestige it has. It should be taxed according to the appraised value of the assessor. Insurance companies reserve the right in their policies to replace it at whatever the market value shall be if it burns, which is an acknowledgment that they should replace it with a new plant, because an up-to-date printing-plant that is continually buying new material to replace the old material is as good at one time as it is at another. The object of insurance is to guarantee yourself against loss. If your plant inventories \$10,000 net value and burns up and you are carrying policies at \$10,000, it will cost you \$10,000 to replace your plant to do the same volume of business that you could with your old plant. Therefore, is it not fair to expect the insurance company to either pay you \$10,000 or buy a plant for you that is equally as good as your destroyed \$10,000 plant?

Printer - I don't know, will they do it?

Brown - Not under your system of inventory. You must remember that solicitors for insurance companies are paid for getting your business, while insurance adjusters are paid for getting depreciation or buying your plant as cheaply as they can. If your inventory is scheduled properly in every department, with prices carried out at list where discount prevails, or at net where you buy net, and you hand your inventory to the insurance adjuster, it is then up to him to figure out the discount to bring the plant down to its net market cash value: then he will ask you for depreciation and you are in shape to meet him on an equal business basis, that is, you have not already depreciated your property and given him the opportunity for asking for a further reduction in order to keep the cash payment which he expects to pay you for your loss as low as possible. Remember, he is paid for buying your plant as cheaply as he can.

Have you blanket policies?

Printer — I think not.

Brown — How many divisions have you in your policy? Printer — I think four or five.

Brown—You have the wrong kind of a schedule. The blanket policy gives the insured an even chance for a just settlement with the company. A divided schedule is to the advantage of the insurance company, namely, if your policy reads "\$500 on office furniture and fixtures; \$5,000 on composing-room, \$10,000 on pressroom, \$4,000 on bindery, \$3,000 on paper stock," and you happen to have \$10,000 of paper stock on hand and the loss or damage is confined to your paper stock only, the insurance company will not transfer any of the amounts for the other departments to your stockroom. You have to make up the deficiency between \$3,000 and \$10,000. If you have a blanket policy covering your entire plant, you will then get whatever the amount of damage is to any department, providing you are carrying that amount of insurance.

Printer — It begins to sound as though something is wrong with my appraisal.

Brown — Yes, an inventory not only prepares you for a fire-insurance settlement, but it gives you information of the actual amount of your purchases, the name of the manufacturer of the goods you buy, and the size and name of the article, so that you are able to match and supplement any material that you already have on hand without having to dig back into a lot of old invoices or other data. In fact, it gives you a complete record of your plant from basement to roof and enables you to keep in the closest touch with it. As your invoices come in, you will immediately charge them to whatever account they belong. If it is leads and slugs, it goes to the lead and slug account. If it is brass rule, it goes to the brass-rule account. If it is body-type, it goes to the body-type, and so on, and you are not compelled to run through all your journals, ledgers and day books to inform yourself of what you bought, where you bought it and how much you paid for it. You know your inventory is correct, because you have taken it. direct from the bills, and you have taken off the prevailing discount in your recapitulation. The system is perpetual. You are prepared to make an inventory any hour in the year, which saves you time, expense, worry, and prepares you for any and all kinds of valuations.

It is a well-known fact that the printer as a rule starts in a small way and grows to be a large corporation. Generally he is so busy growing that he has lost track of the necessity of keeping track of the growth of his plant, and in a great many instances does not come to such an appreciation until after he has had a serious loss by fire.

The annual inventory of the usual printer is pretty much of a farce. Prices will be guessed at, as bills are not available. He may remember what a machine cost him several years ago, but has no knowledge of what a machine to do the same work to-day would cost him.

You can make an appraisal from an inventory, but you can not make an inventory from an appraisal.

It is impossible to install any kind of a cost system in a printing-office until you have first made a correct inventory and arrived at the true valuation of your manufacturing plant.



THE UPLIFT.

By George F. Steinberg, Independent Society of Artists.

Written for THE INLAND PRINTER.

THE PREPARATION OF COPY FOR DISPLAY ADVERTISING.

BY OUR REPRESENTATIVE



THE proper preparation of copy for display advertisements affects, in a large measure. the cost of the composition. Poorly prepared

conv adds greatly to the time, and, therefore, to the expense, required for putting the advertisement

into type. On the other hand, the advertising man can do much toward reducing that expense by having his copy properly prepared. Typewritten copy is much more legible than that written by hand, but difficulty has been experienced owing to the fact that the space required for writing could not be regulated on the typewriter, and practically only one face or size was available. Where varying faces could be secured, the same spacing had to be used on all. This made it almost impossible to tell, with any degree of exactness, just how much space would be required for a certain amount of copy. or how much copy would be required to fill a given space. As a great many display advertisements are

sition to lay out the copy so that it can be followed and the advertisement set without changes, cutting out words here and adding there to fill the allotted space. This probwriter which would easily and quickly produce, in advance, copy resembling the printed form in the various sizes of type to be used and the space to be occupied. After considerable experimenting, using as the basis of his work the Hammond typewriter, which machine offered the advantages of a variety of type-faces merely by changing "shuttles," but no variation in the spacing for the different faces, Mr. Rogers produced, in a crude form, a



Kahogany Boudest Lamp cana Shade, \$2.98

Floor Lawys, Sectal, 920.08
Solid ambogany stand of regulaSolid ambogany stand of regulatial base and titled codum.

Bired complete with two pull

Bired complete with the code, recomplete

Back in Figure toole, recomplete

with silk frience, everent colors, every

ed with silk frience. \$8 Mahagany Lamp and Shade, \$5,98

Mabagany base, fitted with 10-inch silk Shade, wired complete for insediate attachment in your home. Choice of two styles in Lamps and three styles in shades, in old rose, old gold and blue.

Solid mahogany table lamp ired complete, 22 inches Solid wahogany table las wired complete, 22 inches high, fitted with 18-inch silk and silklined Shade-with silk fringe and trim-zed with silk gimp of self color. Shade in several pretty colors

Reproduction of Copy Prepared on the Multiplex Typewriter.

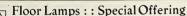
now set on the linotype, this has made it a difficult propo- machine which will produce five different sizes of type corresponding to the variations in the printed form, the change from one type to another being made instantly, and a corresponding change being made in the spacing device.

> This machine he took to the officials of the Hammond Typewriter Company, who had previously said that such a machine was impracticable. Upon seeing the machine Mr. Rogers had produced, however, they were convinced, and took up the matter with energy, putting their own experts to work upon it, the result being the typewriter illustrated herewith, which has been called the Multiplex.

> An example of the work of this typewriter is shown on this page, together with a reproduction of the advertisement set from it. Both of these examples have been reduced slightly from the originals. It will be noticed that the typewritten copy has variations in the sizes of type corresponding to the variations in the printed form, and that the copy occupies exactly the same space as the printed form. Department-store advertisements occupying whole pages of newspapers have been thus reproduced

and found to correspond in size exactly. The advantages of such a typewriter will readily be

apparent to those who have in charge the preparation of copy for advertisements of the kind referred to. In fact, this typewriter should prove of great help in preparing copy for any kind of displaywork. The one preparing the copy, by having it written on this typewriter in single,



Mahogany Lamps and Shades, Special, \$10.98

\$5.50 Mahogany Lamp and

Solid mahogany table Lam wired complete, 22 inches high, fitted with 18-inch sitlined, wicker Shade in choice of several colors.

\$25 Mahogany Lamps and Shade, \$19.98.

TWO OFFERINGS of handsome Floor Lamps complete with shades and wired ready for use in your home. The values cannot, we think, be excelled in all New York.

Floor Lamps of mahogany with silk shades are in high favor and the styles offered in this sale are quite as handsome as most homes will uire and thoroughly attractive in design and finish. \$25 Floor Lamps at \$19.98

Floor Lamps, Special, \$10.98

Shade, \$3.98

mahogany table Lamp, mplete, 22 inches high, fit-16-inch silklined, wicker

Floor Lamps, Special, \$10.98
Solid malogany stand of regularization height with large substantial has and fasted column. Wired complete with two fasted column. Wired complete with two fasted column. Wired complete, with 21-m high and all killing column properties allow with 22-m high and all killing column price shape with sillic fringer governed for the price of the

\$8 Mahogany Lamp and Shade, \$5.98 Solid mahogany table Lamp, wired complete, 22 inches high, fin-ted with 18 inch alik and sikk-lind Shade with silk fringe and trimmed with silk gimp of self color-Shade in several pretty colors.

Mahogany Boudoir Lamp

and Shade, \$1.98

Mahogany base, fitted with 10-ich silk Shade, wired complete for amediate attachment in your ome. Choice of two, styles in amps and three styles in shades,

Advertisement Composed from Copy Written on the Multiplez Typewriter.

lem has become a serious one, especially in newspaper offices and on department-store advertising, where a number of different sizes of type are generally used.

John R. Rogers, the consulting engineer of the Mergenthaler Linotype Company, was brought face to face with this problem in his study of composing-room conditions. He came to the conclusion that the only solution was a typedouble or triple column, with the different sizes of display lines, can get a very clear and exact idea of how the advertisement will look and the space it will occupy when it is in print. He can arrange and rearrange the different items by making up the advertisement on a piece of cardboard, pasting them lightly or fastening them with thumb-tacks. Then, when the compositor receives the copy properly



The Multiplex Typewriter.

arranged, he has nothing to do but follow it, and the make-up man who prepares the form has a comparatively easy job, as he knows exactly where the different items are to be placed.

Printers and advertising men who have seen the machine and its work are greatly interested, and it appears that new step forward has been taken which will be of great advantage not only to the printer in the ad-alley, but to other typewriter users requiring the special work which this machine will do.

PRODUCTION RECORDS THAT FAIL IN THEIR MISSION.

Nearly every printer, whether large or small, is interested in methods of increasing the production of his plant. He eagerly glances through the pages of all trade publications and other journals that come to his desk for information regarding plant efficiency. When tabulated records are shown in connection with articles on production, the reader's attention is quickly directed to such tabulations. They show him, in a compact form, records that are of value. That is, they are of value if the record of production is properly described. In many records of bindery production the description of the operation has been incomplete. To merely state the operation, for example, in connection with a tabulated record on cording - as cording on a booklet of a given size, tied with bow knot - is not sufficient. The description should cover the points of whether the booklet had two or three holes, was a saddle or side operation, and, also, the number of pages must be mentioned. Descriptions of operations must be explicit. They must cover everything pertaining to the operation in question.

Fully realizing the needs of bindery-production records, the United Typothetæ and Franklin Clubs of America has been compiling data on this subject for over a year. This undertaking has now been advanced to a point where the national organization is desirous of having printers, all over the country, work along standardized lines of compiling records of every known operation in the bindery.

Blanks devised by the Price-list Committee of the United Typothetæ and Franklin Clubs of America are being used with a view of compiling all records in a uniform manner. What a valuable help it will be to the estimator who has records like the following to refer to when estimating on operations of the same identical nature:

SEALING WITH GUMMED-PAPER SEALS.
Sealing Post-eards in Eight-page Folders, One Seal, Including Moistening
Seals on Roard.

Size of Folder.	No. of Jobs from Which Records Are Compiled.			Minimum per Hour.	
5½ by 8 to 7 by 10½	3	284	349	137	
8 by 11 to 10½ by 14	6	305	372	141	
11 by 16 and larger	4	337	366	187	

FASTENING WITH CLIPS — TWO CLIPS.

Ten-page Folder.

Size of Folder.	No. of Jobs from Which Records Are Compiled.			Minimum per Hour.	
3% by 6% to 5% by 7	3	435	581	319	
51/2 by 8 to 7 by 101/2	6	394	577	214	
8 by 11 to 10½ by 14	2	475	697	387	

The estimator is not the only one to benefit by these records of production. Here is what one manager, who is keeping records of bindery production under the supervision of the committee carrying on the work, said: "Our bindery production has increased far beyond all expectations of what I thought it would when we began keeping production records under your instructions." Printers coöperating with the national organization on bindery production will get personal supervision from the committee. The necessary sample blanks will be furnished free of cost, and the work will be taken up step by step, and all plants assisting will be simultaneously gathering valuable information of the production of their own binderies.



LITHUANIAN WOMAN IN NATIVE COSTUME.

Portrait by John Sileika, Independent Society of Artists.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"The New Competition."

This book voices the reaction against the anti-trust legislation of recent years. It recognizes the viciousness of cut-throat competition and the oppressiveness of big corporations also, and suggests as an alternative the "Open Price" policy. This is, doubtless, commendable, in that it holds up a higher ideal of business ethics than usually prevails, and moreover it is in line with the cost-keeping movement. It should commend itself to the sounder and saner elements in the business community when once its aspect of bizarrerie has worn off; but it will always be opposed by those who are out, not to live and let live, but to down the other fellows and get rich quick. The proposal is therefore contrary to the spirit which has largely actuated American business men in the past, but it is the first glimmering of the new ethics which must prevail as America ceases to be a land where every man has a chance to get rich. Put briefly, the proposal of the new competition is that prices shall always be open, that there shall be no secret rebates or favoritism, no selling below cost to beat competitors out of the field; and it follows from that, so Mr. Eddy contends, that there will be no putting up of prices above normal levels because, with the fear of undercutting out of the way, the raising of prices would always be the signal for new competitors to start up. As an honest attempt to find a way out of a serious situation, Mr. Eddy's book is commendable.

Mr. Eddy, however, is a lawyer, and he betrays the weakness of a lawver's mind. While professing to speak in condemnation of the Sherman Law and other attempts to curb the living economic tendencies of the time, he himself goes out of his way to outline a policy for labor which is as artificial as anything could be. It does not respond to the psychology of the workingman. He advocates organization of labor by industries instead of by occupation, and from anything he says one does not gather that he is aware of the great movement within the ranks of labor toward Industrial Unionism. The Industrial Unionists. however, so far from regarding their proposals as a panacea for securing industrial peace, as Mr. Eddy seems to think would result, are the most militant and irreconcilable section, including those very anarchists and Industrial Workers of the World, whom he seems to think would be reformed out of existence by the adoption of what is only a modified form of their own proposal. Mr. Eddy appears to think the workers should organize industrially, but he does not suggest any means for bringing about such an organization in trades where there is little or no demand for it among the workers themselves, as, for instance, in the printing and kindred trades. He suggests that they should present their demands in unison after discussion among themselves, and repeatedly advances the quaint notion that when they lumped them together into

one big demand they would themselves be so appalled at the enormity of it that they would "scale it down" before presenting it. As a fact, experience shows they are much more likely to be influenced by the consciousness of their strength as a result of their unity than they are by the size of their demand. The latter is no more likely to frighten them than the size of their profits frightens the directors of corporations. Then Mr. Eddy thinks they would submit their demands to arbitration, and abide by the result, labor being content to take its fair share while granting the same to the capitalists, and both agreeing to consider the interests of the public as represented by the arbitrator. Mr. Eddy, however, does not tell us what is a fair remuneration either to capital or to labor. He says this remuneration must vary from time to time and from place to place, and that it must be determined scientifically, but he does not tell us by what law he would determine the proportion of the net product of the industry which is to be devoted respectively to each section of wageworkers, to the capitalists, and to the public in the shape of lowered prices. Until this problem is solved, all attempts at getting rid of the antagonism of interest among these three classes is mere vanity and a striving after wind

In short, Mr. Eddy's suggestions, as applied to the general question of prices, the mitigation of cut-throat competition, and the regulation as distinct from the smashing up of trusts, merit attention; but in dealing with the labor question he is very obviously out of his own field.

"The New Competition," by Arthur Jerome Eddy. Published by A. C. McClurg & Co., Chicago. Price, \$1.50.

"Building Your Business by Mail."

This is a book of valuable and interesting hints on direct advertising. It also states the case for direct advertising. It would have been a better book had it been confined to the former purpose. Common-sense directions upon how to attack business problems are always welcome and they make good reading, but with these hints we find an argumentative tone which leaves upon our minds an ineffaceable impression of special pleading. Nay, more, we are compelled to ask ourselves whether the case is not overstated, and we are bound to answer in the affirmative.

As a flagrant instance, the assertion is dogmatically made that one of the advantages of advertising by mail is its secreey. This means that our competitors do not have the opportunity to see and to study our advertisements, whereas in the case of newspaper and poster advertising they can do so. But surely the most implicit believer in mail advertising, if he be a man of any business experience at all, must regard this argument as puerile. Any salesman may bring in specimens of a competitor's circulars, and frequently customers will mail circulars to a rival

house. In fact, it is impossible to combine secrecy with publicity. That proposition is surely axiomatic.

It is, therefore, clear, even to the most casual reader, that the purpose of the author is not merely to instruct him in the difficult science of business by mail, but to convince him, willy nilly, that that is the best and almost the only way of building business. This proposition is, of course, arguable, and the author's attitude compels the reader to peruse the book in a combative sprit which is at variance with the receptivity with which one usually opens a book professing to give concrete directions.

Despite this serious blemish, there is much to commend in the book. The subject is covered very completely, and a great variety of businesses are dealt with. Churches, clubs, and other institutions, are frankly placed in the category of businesses, and one is made to feel that in these days even a minister of religion will make a greater sucess, from a material point of view at any rate, by the adoption of up-to-date advertising methods. To printers all this is very interesting, for it provides suggestions which may be handed on to almost any class of customer with possibilities of profit to him and, therefore, indirectly to the printer also. There is a chapter dealing with the publishing business, which will have a more direct appeal to some of our readers.

"Building Your Business by Mail." A compilation of successful direct-advertising campaigns drawn from the experience records of three hundred and sixty-one firms, representing every line of business. By William G. Clifford. Published by the Business Research Publishing Company, Chicaro.

"Indexing and Filing; A Manual of Standard Practice."

This is a very practical book, and deals with a subject of increasing importance. It is not written from a librarian's point of view, but from that of the business office, and it endeavors to adapt a rather fiddling and complicated science to a comparatively new field. Most progressive business offices nowadays have got the idea that scarcely anything should be thrown into the waste-paper basket, but they run into one of two difficulties: Either they are overwhelmed with a mass of material which might be useful if it were sorted and arranged so as to be accessible, but which is scarcely ever available just at the right moment; or, alternatively, they find themselves spending more money and giving more thought to indexing and filing than they feel is justified. Whilst we believe it is well worth while to spend more in this direction than most people seem prepared to do, we must admit that there is no department into which so much honest work and sound skill can be put without exhausting its possibilities. In practice, therefore, it is always necessary to ask ourselves how much we are prepared to spend on our record department rather than how much will it cost to bring it to perfection. As things are at present, we venture to state that a very large part of the money that is spent is wasted because of the difficulty of having trained recordkeepers and of the immense waste of effort which may be caused by inexperience on the part of quite intelligent workers. To make matters even worse, almost every concern requires special adaptations for its own purposes which can only be worked out by experimentation. In the book before us, the author explains pretty thoroughly nearly all the devices which have been hit upon, and gives thoroughly practical rules for their use. Reference to such a volume ought to save many a recordkeeper the mortification of discovering, when his system has been about half worked out, that some other kind of file, some different cut or make of index-card, or some other detail, would have immensely reduced his work and increased its efficiency, but that he can scarcely apply it without beginning all over again.

The book is conveniently arranged in short, numbered paragraphs, and is provided, as becomes a book on this subject, with a full and practical index.

"Indexing and Filing; a Manual of Standard Practice," by E. R. Hudders. Published by the Ronald Press Company, 20 Vesey street, New York. Price, \$3.



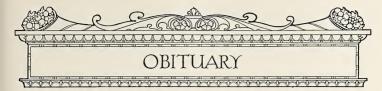
LA ROBE VERTE.

By Allan Swisher, Independent Society of Artists.

NO SPOILS TO SHARE.

An old negro was charged with chicken-stealing, and the judge said:

- "Where's your lawyer, uncle?"
- "Ain't got none, jedge."
- "But you ought to have one," returned the Court. "I'll assign one to defend you."
- "No, sah, no, sah, please don't do dat," begged the defendant.
- "Why not?" persisted the judge. "It won't cost you anything. Why don't you want a lawyer?"
- "Well, Ah'll tell yo', jedge," said the old man, confidentially. "Ah wants ter enj'y dem chickens mahself."— Ladies' Home Journal.



Philo F. Pettibone.

Philo F. Pettibone, president of P. F. Pettibone & Co., of Chicago, one of the largest printing and stationery houses in the country, passed away suddenly at his late residence, 1818 Warren avenue, on Friday, April 14. Mr. Pettibone was born in Mercer, Pennsylvania, seventy-four years ago, and from his early youth had been connected with the printing and stationery business in Chicago.

Oscar E. Lohmann.

Oscar E. Lohmann, president of the Lohmann Lithographing Company, of Richmond, Virginia, died on Sunday, March 12, 1916, at the age of fifty-four years, at the Stuart Circle Hospital. Mr. Lohmann was prominent in local business circles and in the social life of the city, and his death, after an illness of but a few days, was a severe shock to his family and large number of friends.

Charles B. Wolffram.

Charles B. Wolffram, publisher and editor-in-chief of the New Yorker Herold, the Morgen Herold and the Sonziage Herold, passed away recently at his home in New York. Born in Pomerania, Germany, on September 28, 1848, Mr. Wolffram came to the United States in 1867 and joined the staff of the Philadelphia German Demokrat. In 1871 he acquired an interest in the old New Yorker Journal, and from that have grown the three papers of which he was the head at the time of his death.

Samuel E. Tate.

A life-long resident of Milwaukee, Wisconsin, and for many years connected with the printing industry of that city, Samuel E. Tate, president of the Tate Printing Company, passed away on Thursday, March 16, following a stroke of paralysis. Born in Milwaukee seventy-two years ago, receiving his education in the public schools, and establishing the business of which he was head about thirty-five years ago, it was only natural that the interests of the city should have a large place in his heart and that he

should be active in matters pertaining to the welfare of the city. He was also prominent in Masonic circles of Wisconsin.

Henry Russell.

After a long and progressive career as printer, editor and publisher, Henry Russell, of Brooklyn, New York, has departed from this life at the advanced age of ninety-one years. He was born in Simsbury, Connecticut, and was apprenticed to the printing trade at the age of twelve years. At various times during his career he published three small Democratic dailies and six religious papers. He was chosen by the Western Massachusetts Democratic Association in 1849 to establish a Democratic paper in Oregon, but the venture proved unfortunate. The necessary equipment was shipped around the Horn, and the ship carrying it foundered in the mouth of the Columbia River. During the latter part of his active life he was associated with Henry Field in the work of publishing religious papers.

William F. Burbank.

William F. Burbank, founder of the Los Angeles Record and the Oakland Enquirer, and president of the Sentinel Publishing Company, of Winston-Salem, North Carolina, passed away on Saturday morning, February 19, 1916, at Merritt Hospital, Oakland, California, as the result of an attack of kidney trouble from which he had been suffering for more than a year. While it was known that Mr. Burbank had not been enjoying the best of health, the announcement of his death was unexpected and brought deep grief to those who had been associated with him. Mr. Burbank purchased the plant and business of the Sentinel Publishing Company in July, 1892. A year or more after he went to California to look after important business interests. He retained his interest in the Sentinel Publishing Company, and kept in close touch with its two publications, his ambition being to see them keep pace with the progress of the city in which they are published.

Charles G. Burgoyne.

Charles G. Burgoyne, founder of the firm of C. G. Burgovne, of New York, and a veteran among New York printers, passed away at his winter home in Daytona, Florida, on Tuesday, April 11. He was born in West Virginia sixty-nine years ago, and went to New York thirty-five years ago, establishing the firm bearing his name. He was active in the business for many years. but in recent years had not devoted much of his time to it, although he retained full ownership. Mr. Burgovne was one of the leading citizens of Daytona, where he served as mayor and led in all civic affairs.

Legh Richmond Freeman.

Legh Richmond Freeman, for the past fifty-five years editor and publisher of Freeman's Farmer, and being active in journalistic work in the West since a boy of seventeen, died recently at the age of seventy-two, at his late home in North Yakima, Washington. The career of Mr. Freeman was an unusual and interesting one, such as confronted the pioneers of the West. He was born at Culpepper Court House, Virginia, on December 4, 1842. Previous to his entrance to Kemper College for Boys, long before the day of the public school, he attended a private school, the schoolhouse being built by his father and six neighbors, who hired a teacher for their children. At the breaking out of the Civil War the young Freeman left his home and started for the West. He had mastered telegraphy, by himself, from the old Comstock philosophy in which the Morse alphabet appeared, and had practiced in his father's office. He secured a position at Fort Kearney Garrison, the headquarters for the United States Army for the Department of the West, his intention being to publish a paper. The opportunity presented itself when he was able to secure the good-will and printing outfit of Joseph E. Johnson, whose paper had been in existence since 1847.

In the acquisition of this outfit and his initiation into the publishing business, Mr. Freeman showed the true spirit and resourceful mind of a journalist. Through his efforts with the Government he made it possible for the soldiers who were printers and wished to work at the trade, or those who desired to learn the trade, to do so, and he paid them regular wages. The press was an ancient one, as were also the other materials, but the paper, a sheet about one-half the size of the papers of to-day, was eagerly read by the settlers, widely circulated, and the descriptive feature was faithfully covered each week.

In his career through the West, Mr. Freema published in twenty-five places along the way and following the construction of the Union Pacific Railroad by the Government. He was at all times a leader in and ardent advocate of matters pertaining to the welfare of the West and its people. He organized most of the agricultural societies of the State of Washington, and it was through his efforts that federal irrigation was secured for that State

George Rockwell Valentine.

In the passing of George Rockwell Valentine, president of the M. B. Brown Printing & Binding Company, of New York, the printing industry loses a valuable member and the community in which he made his residence loses one of its most active workers and stanchest supporters. His death, in the prime of life and activity, came as a great blow to all who knew him, for to know him was to love him. Of a blameless and useful life, of broad and catholic mind, he was universally esteemed and loved as few men ever come to be.

Born at Honesdale, Pennsylvania, on August 22, 1862, he received his early education in the public schools of that city and graduated from the Honesdale High School at the age of fourteen, its youngest member and at the head of his class. His two older brothers had mastered the printing art and moved to New York, so he had a natural inclination for the same calling, and in 1877, with his widowed mother, he went to that city and entered the employ of the Martin B. Brown Printing Company as apprentice in the composing-room. His rise from the obscure position of "devil" through the ranks and to the position of president - to which he was chosen upon the reorganization of the company into the M. B. Brown Printing & Binding Co .- having the full responsibility of the business management, is but another example of the outcome of strict attention to details, devotion to his chosen calling, unwavering application and quick apprehension of the duties and requirements of that calling.

Henry Wolf.

Henry Wolf, noted as an artist and wood-engraver, passed away recently at his late home in New York. Mr. Wolf was born in Eckwersheim, Alsace, on August 3, 1852. He was a pupil of Jacques Levy, artist and engraver, of Strassburg. His work was exhibited at a large number of exhibitions, and he was awarded various medals for his work both as an artist and an engraver. At the St. Louis Exposition of 1904 he was awarded a diploma and grand medal of honor for distinguished services in promoting the art of engraving. He was a member of the American Federation of Arts. the International Society of Sculptors, Painters and Gravers, of London, and a number of other societies, and an artist member for life of the Lotus Club. Among his principal works were portraits of ladies and engravings illustrating the American Artist's Series, which appeared in Harper's Magazine, and the Gilbert Stuart Series of Men and Women, in the Century Magazine.

Eugene Timothy Gilbert.

On March 16, at the ripe age of eighty years, there passed away a proofreader who was well known to Chicago printers forty or forty-five years ago. For a number of years Mr. Gilbert held the position of head proofreader in the office of R. R. Donnelley, publisher of the city directory, at that time a union concern. Contemporaneous with Mr. Gilbert in that office were Thomas Day, chief makeup; David Peyton, foreman of the composing-room, and William Lewis, foreman of the pressroom.

In 1873 the writer was employed in the proofroom on the city directory under Mr. Gilbert. The office was located on the top floor of the Lakeside building, on the southwest corner of Adams and Clark streets. The composition was piece work, requiring some eighty compositors. That year Mr. R. R. Donnelley offered a premium to the comp. who made the biggest "string," with the object of stimulating the men to greater efforts, and thus get the directory sooner on the market. Among the "swifts" who competed for the prize was the late Henry O. Shepard, and he won it. Some years later, Mr. Gilbert was employed in the proofroom of The Henry O. Shepard Company, then on Monroe

Mr. Gilbert was a courteous gentleman, highly esteemed by all who knew him. His favorite diversions were chess-playing and collating notable articles from the magazines, which he had bound up from time to time, and which he denominated his "Shelf of Old Books." For several years previous to his death, Mr. Gilbert had retired from active service. He was a member of the Chicago Typographical Union, the Chicago Society of Proofreaders, the Chicago Chess and Checker Club, the Dickens Club, and several fraternal organizations.

OLD-TIME PRINTERS' ASSOCIA-TION OF CHICAGO HOLDS ANNUAL ELECTION.

The Old-Time Printers' Association of Chicago, at its annual meeting, held on Sunday, April 9, at Hotel LaSalle, elected the following officers for the coming year: President, George J. Knott; vice-president, Peter M. Balkan; secretary-treasurer, William Mill; Board of Directors, Prosper D. Fenn, William C. Hollister, William Sleepeck, William A. Cahill, Samuel King Parker and Nels Johnson.

Among other business attended to was the election of fifty-two new members, and the selection of the Hotel LaSalle and January 13, 1917, as the place and time of the next annual banquet in honor of Benjamin Franklin.

The following tribute to the memory of William B. Prescott was unanimously adopted by the association:

In the death of William B. Prescott, president of the International Typographical Union from 1891 to 1898, and at his demise secretary of the 1. T. U. Commission on Supplemental Trade Education, and also connected with the Iniand Printer Technical School, members of the Old-Time Printer's Association of Chicagowshi to express their sorrow at the close of a life, so baseful and of services so subtantial and the supplemental than the property of the present and the property of the present and most valuable leaders which the American continent produced during the period in which he wrought.

William B. Prescott's nobility of character was seen in his antiability, his kindness and sympathy, and the recollection of his work for the advancement of the craft of which he was so worthy an exemplar at a pivotal period of he art's evolution will not be forgetten while the remembrance of good deeds is cherished among the working people of our country.

The Old-Time Printers' Association of Chiesgo testifies to the richness and fulness of the life not docked because it was the toller and life not docked because it was the toller and broadening the impulses of fraternity and broadening the impulses of fraternity and broadening the minutes of the properties of the broadening the minutes of the properties of the broadening the minutes of the properties of



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Lasher & Lathrop Not Affected by Recent Fire.

From Lasher & Lathrop, Incorporated, of New York, comes an announcement stating that its business was in no way affected by the fire which occurred at 16 and 18 Beckman street on Monday, April 3, as its offices and stock are at 108 Duane street, where it has been doing business since March 15.

Eugene Kelly with Syracuse Smelting

Eugene Kelly, formerly assistant to the manager of the eastern branch of the Intertype Corporation, and later connected with the sales department of the Fuchs & Lang Manufacturing Company, of New York city, has recently become manager of the typemetal department of the Syracuse Smelting Works, manufacturer of the Stanley Process type-metals.

Spottiswoode & Co., Ltd., Changes Firm-Name.

From London, England, comes the information that the firm known for so many years by the name of Spottiswoode & Co., Ltd., in consequence of its recent purchase of the good-will of Ballantyne, Hanson & Co., Ltd., of London and Edinburgh, will hereafter be known as Spottiswoode, Ballantyne & Co., Ltd. Mr. R. W. Hanson has become a member of the Board of Directors.

Jaenecke Printing Ink Company to Control Business from Newark Offices.

The Jaenecke Printing Ink Company, under date of March 31, 1916, issued an announcement to the effect that, as its contract with its western manager expired on April 30, the business would thereafter be directly controlled from the office at Newark, New Jersey, thus enabling the company to render more satisfactory service and meet the most exacting requirements of its numerous patrons throughout

the Western States. The Chicago branch will be continued, and the principal items of the company's goods may be secured from that branch.

Signs of Prosperity.

In a recent interview with George M. French, president of the Economy Engineering Company, of Chicago, manufacturer of the Economy tiering machine, a representative of THE IN-LAND PRINTER was informed that the forces of the company were being kept working day and night in an effort to keep up with the unprecedented demand for its machines. "A large percentage of our greatly increased sales," said Mr. French, "is to paper and pulp manufacturers, paper-dealers, printers and publishers, who seem to be awakening to the fact that the economical piling of cased and rolled stock in their warehouses will effect a very appreciable saving." The company maintains, in charge of a competent mechanical engineer, a department devoted to the designing of special machinery for handling and piling material under unusual, and often adverse, conditions.

Chicago Office of John Thomson Press Company Moves.

Changes to larger and better quarters continue, among the latest brought to our attention being the Chicago office of the John Thomson Press Company, printing and embossing press manufacturer, which has moved from 426 South Dearborn street to a new suite of offices at 604 Fisher building. northeast corner of Dearborn and Van Buren streets. In the new location the company will carry in stock a complete supply of parts, and will have presses on exhibition under power. During a recent visit to the new offices, Joseph Kastner, Jr., the western manager, informed the writer that the business of the Chicago office had increased wonderfully during the past few months, and indications pointed to a still further increase for the future.

"The Book of the Matrix."

Under the above title the Mergenthaler Linotype Company has issued an attractive booklet announcing the completion of its new specimen-book of linotype matrices, in which have been presented all the type-faces and a large variety of special characters available to users of the linotype. The specimen-book is a colossal affair, representing the work of many minds and many hands. The work was started four years ago, the compilation being necessarily a slow process, and shows every face produced up to November. 1915, together with eighty illustrated specimens showing the uses to which many of them may be put.

Machine Composition Club of Chicago Takes Action Regarding Stolen Metal.

Trade-composition houses of Chicago have been suffering considerable annoyance and loss through the stealing of metal, both linotype and monotype. So great has this difficulty become, the members of the Machine Composition Club, collectively, have started an active campaign in an effort to overcome it as far as is possible. At a recent meeting of the club a resolution was adopted, in the form of an appeal to printers, which reads as follows:

The machine-composition houses of Chicago are losing thousands of dollars each year by having linotype and monotype metal stolen and sold to junk peddlers and dealers. It is a known fact that only in isolated cases can linotype and monotype metal be sold legitimately to junk peddlers and dealers at the prices they pay for such metal. Printers of Chicago and vicinity are urged to cooperate with the machine-composition houses by not selling metal at a lower price than was charged them. If you have linotype metal to sell, consult your machine-composition house. Do not sell linotype or monotype metal to junk peddlers or junk dealers.

Advertising Service Department of "The Inland Printer."

With a view to the enlargement and improvement of its advertising service. THE INLAND PRINTER will hereafter conduct all its affairs direct from the home office, 632 Sherman street, Chicago. The necessary details involved in conducting an eastern branch department place upon a resident manager restrictions which have proved to be incompatible with the activity required in the large and growing field of service which THE INLAND PRINTER seeks to cover. It is with much regret, however, that in order to meet the conditions THE IN-LAND PRINTER finds it desirable, all things considered, to close the offices it has maintained for many years in New York, the more so as L. M. Sloman, whose active, loval and efficient services we had hoped to continue to receive finds the change of plan incompatible with his personal plans and mode of life, and severs his relations with The Inland Printer on May 1.

The personal friendships which Mr. Sloman has earned in his long connection with The INLAND PRINTER are reflected by the entire personnel of this company in all its relations with



L. M. Sloman.

Mr. Sloman, and his success in whatever activities he engages hereafter is assured by the qualities which have thus distinguished him.

Under the new arrangement, H. S. Browne continues as manager of the business affairs of The INLAND PRINTER. L. V. Cunningham, who leaves the position of manager of the service department of the American Carpenter and Builder, and the position of secretary of the National

Builder, to become advertising manager of The INLAND PRINTER, is adequate from past experience and accomplishments to meet in conference with our patrons, and to plan with them and with the management of The INLAND PINITER the ways and



L. V. Cunningham.

means to use the influential advertising power of this publication to the greatest advantage of the advertiser. The Inland Pennter having a definite, demonstrable quantity and quality of paid subscribers, Mr. Cunningham is well qualified to meet the comprehensive plan we have adopted in closing our eastern office to give more time to the affairs of those we seek to serve.

James L. Crowder, who has been advertising representative of The IN-LAND PRINTER, will continue his services with the company as assistant to Mr. Cunningham.

Kansas City Branch of Western Type Foundry in Larger Quarters.

Announcement has been made by the Kansas City branch of the Western Type Foundry to the effect that the rapidly increasing business has forced a change to larger quarters. The branch has purchased the entire plant of the Printers' Machinery Company, of the same city, and has been incorporated under the name of the Western Type & Machinery Company. The new location is at the northwest corner of Sixth and Delaware streets. The company will extend its field considerably by the installation of an upto-date machine shop, which will be devoted to the rebuilding of presses and other machinery, and arrangements are being made to carry a larger stock of type, presses and other printing materials and machinery. G. R. Tuttle, formerly manager of the Printers' Machinery Company, has connected himself with the new company as secretary and treasurer.

"Copper Plate, Steel Die and Plate Engraving, Printing and Embossing."

The Commercial Engraving Publishing Company, of Indianapolis, Indiana, has recently issued a handbook which will interest buyers of copperplate, steel-die and plate engraving, as well as others having any connection with these lines. This book, of thirty-six pages, consists of letterpress descriptions, half-tone plates, and specimens of copperplate and steel-die printing and engraving. It also includes a 41/2 by 61/2 inch intaglio-plate print of a portrait of James Whitcomb Riley. The descriptive matter relating to the procedure and printing of copperplate and steel-die work gives explanations of the manner of engraving a copper plate and the printing thereof, also the method of machine engraving, showing a halftone of the machine for that work. Some beautiful specimens of copperplate work are shown, and there are four samples of steel-die platework in



Cover of Book on Copper Plate, Steel Die and Plate Engraving, Printing and Embossing.

colors. The printing from steel plates and dies is explained, as is also the procedure of hand-stamping, stamping and embossing, power-press embossing, and color printing and embossing. The matter used in this book consists of two chapters taken from the book entitled "Commercial Engraving," in which every phase of engraving is covered and which should prove of great value to all who buy or sell engraving. The price of the complete book is \$3 for cloth binding and \$4 for leather binding, postage 15 cents extra. The price of the section reviewed here is 50 cents, postage 5 cents extra. Both books are for sale by The Inland Printer Company.

Third Annual Printing and Allied Trades Exposition.

The Third Annual National Printing, Lithographing, Paper, Stationery and Allied Trades Exposition will be held in Madison Square Garden, New York, September 30 to October 7, 1916. under the management of Harry A. Cochrane, founder of the exhibition and its manager since its inception. and who is now also general manager of Madison Square Garden. It is said that the largest and most comprehensive exhibition in its history is assured by the responses to the preliminary announcements that have been sent to the trade and particularly to exhibitors of previous years. Important trade conferences and conventions are to be arranged to be held coincident with the exposition.

Calvin Martin, Specialty-Printing Expert.

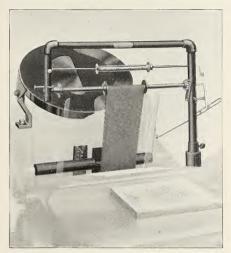
Specialization is the order of the day, and printers are not exempt. Many lines of industry have sprung up which require printing of such a nature that specialization has been forced upon the printer, and frequently the printer is up against it to overcome many of the problems that arise in doing this work. The assistance or advice of an expert is desirable when such problems arise. Such an expert will be found in Calvin Martin, of Peabody, Massachusetts, who has devoted many years to the exclusive study of automatic printing machinery and the problems of producing specialty printing. His advice has been of considerable assistance on numerous occasions to printers doing work that comes under this head. Mr. Martin, for the past few months, has been contributing a series of articles on the subject of "Specialty-Printing Problems and How to Overcome Them," to the pages of THE INLAND PRINTER, and a reading of these articles will show that he knows his field.

The Lockwood Printing-Press Attachment and Color Disk.

A simple, yet practical, attachment which can be applied to any Gordon press, and by the aid of which the printer can easily produce facsimile typewritten letters, printing the letter, heading and signature, each in a different color and at one impression, is being placed on the market by The Lockwood Manufacturing & Sales Company, 112 North Fifth avenue, Chicago. With this attachment the printer will be equipped to handle a profitable business in the production of circular letters, for which there is

a great demand, and doing a business of that kind would undoubtedly be the means of his receiving a considerable amount of other jobwork. As will be seen by an examination of the accompanying illustration, the complete attachment consists of a device for holding a ribbon through which the body of the letter is printed, and which moves with each impression,

"The Best Shots Win the Victories."
A well planned and printed mailing-folder bearing the above title, printed in three colors on the Stonemetz two-revolution press, demonstrating and describing the possibilities of that press, has been received from the Challenge Machinery Company, of Grand Haven, Michigan. As a specimen of advertising it should be productive of



The Lockwood Press Attachment for Printing Facsimile Typewritten Letters.

and a color disk which is of thin metal. formed to fit over the ink-plate and stenciled in such a manner as to allow the rollers to take two or more colors from the revolving ink-plate without mixing. A set of adjustable sectional rollers, complete with cores, is also furnished. It is claimed that by the use of the color disk a wide variety of jobwork can be printed in two colors, at one impression, by the work-andturn method. The attachment can be applied to any Gordon press with very little difficulty, and can be left on permanently, as it is not in the way when the press is to be used for other work. It can also be operated in connection with most of the automatic feeders now on the market. Complete information and descriptive literature can be secured by addressing the company at the address given above.

great results. A large half-tone reproduction of the complete press is shown to good advantage, as are also two smaller sectional views illustrating special points in the construction. Under the heading, "Hitting the Mark Is What Counts," the full spread starts off with an argument that should immediately compel attention. It reads as follows:

"A 42-centimeter Krupp gun may have the power to subdue seemingly impregnable fortifications, but unless it is hitting the mark it is not as effective in winning victories as a rapidfire machine gun that sweeps down the enemy's lines, when carefully aimed and properly ranged to make every shot tell. So, too, in the war of commerce, and especially in the printing business—it's the effective shots the shots that hit the mark—that win success. The winning shots in the printing game to-day are quality and service."

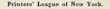
The argument is then turned, in an effective manner, to bring out the fine points and the advantages of the press.

Merchant & Evans Company Celebrates Fiftieth Anniversary.

To fittingly celebrate its fiftieth anniversary, and to keep abreast of the growing demands for its products, the

an engineer of international experience, assumed control of the business, which is now conducted under the name of Merchant & Evans Company. The business has been constantly expanding, until now all kinds of metals are manufactured and imported, by no means the least important of which are type-metals, brass and copper in all forms, as well as other products, such as motor trucks and parts, etc. Plants. offices and warehouses have

Among the subjects treated are: How to lay out a letter-heading; how to determine emphasis of display; holding the display to the training the display to the training the display together and using white space effectively. Diagrams are also given, showing constructive forms best suited to and general positions for headings. The company has placed a price of 50 cents a copy, sostpaid, upon the book, but for a limited time will send one copy, free of charge, to any employing printer, stationer, lithographer, engraver or die-stamper who will write on his own business stationery.



The quarterly meeting of the Printers' League of New York was held on Wednesday evening, April 5, with a large percentage of members present. Two important matters were scheduled for action. One was the new scale for cylinder-press feeders and the other the constitution of the Graphic Arts Association.

The report of the Scale Conference Committee was adopted. It provides for a general increase of 50 cents a week for feeders on June 1, 1916, and a second increase on June 1, 1917, the scale to continue to October 1, 1919.

The constitution of the Graphic Arts Association was, after some discussion, referred to a special committee to prepare suggestions for amendments which the committee will report back to the league. The sentiment seemed to be strongly in favor of one



New Office Building and Works of Merchant & Evans Company, at Philadelphia.

Merchant & Evans Company, of Philadelphia, has erected a large modern office building and warehouse adjoining its works on Washington avenue between Twentieth and Twenty-first streets, and has recently completed its removal to the new quarters. The story of the rise of this company during its fifty years of existence contains much that is of interest.

In 1866, Clark Merchant, who had distinguished himself in the United States Navy and retired with the rank of lieutenant-commander, established the business in Philadelphia under the name of Merchant & Co., dealing principally in brass, bronze and copper in all the forms as then manufactured. and also trading in tin plates and other metals that were imported from England or other foreign countries. Under his able management the business expanded wonderfully and soon necessitated removal to larger quarters. At this time the heaviest importation of the company was in roofing tins. The continued growth and expansion of the business made it necessary to open branch offices and warehouses at several important points in the United States, and to enlarge the line of metal products. The co-partnership of Merchant & Co. was also changed to a corporation under the style of Merchant & Co., Inc., with Clark Merchant as president. This continued until the death of Mr. Merchant, after which Powell Evans, been established in many of the most important cities of the country, with a large force of traveling representatives.

"Parsons Handbook of Letter Headings."

From the Parsons Paper Company, of Holyoke, Massachusetts, has been received a copy of the book bearing



Reproduction of Front Cover of "Parsons Handbook of Letter Headings."

the above title, which should prove a serviceable handbook for printers, as it gives considerable information, illustrated by a number of specimens, relating to the production of letterheads. The book was edited by Henry Louis Johnson, and his idea has been to simplify the principles of letterhead construction instead of getting out a sample-book of letterheads.

organization, but there was a diversity of opinion on the form and details of the organization. The Master Printers' and the Typothetae have already made suggestions for changes and appointed committees, so that it is expected there will be a joint meeting some time in the near future to see if the differences so far developed may not be harmonized.

There is a general disposition to "get together" in all branches of the trade at this time, the unsettled business conditions having emphasized the necessity of concert of action to prevent complete demoralization.

The National Graphic Arts Exposition.

From October 28 to November 4. 1916, in the Grand Central Palace, New York city, will be held the National Graphic Arts Exposition under the auspices of the printing-trades organizations of New York. This exposition, it is claimed, will be the largest and most complete printing exposition ever held in America, and will be run for, by and in the interests of the entire printing industries and under their supervision. It will be conducted on a cooperative basis, a share of the profits being rebated to the exhibitors on a pro rata basis, proportionate to the amount of space rental paid. A number of interesting features will be arranged, which will make the exposition attractive to printers from all parts of the country. Among those on the Exposition Committee are Hiram Sherwood, chairman: Alexander A. Klebold and Jacob H. Schilling, S. Evans Clark, formerly secretary of the United Typothetæ and Franklin Clubs of America, is secretary, and will gladly forward complete information to any one requesting it. The headquarters of the committee are in the Grand Central Palace, New York city.

Combination Liner for the Spickler Liner Gage.

A combination liner has been devised, and patent applied for, for use in connection with the Spickler variable liner gage, for linotype and intertype machines, an announcement of which appeared in the April issue of THE INLAND PRINTER. This liner, it is claimed, will make the gage of greater benefit to the trade, and will make it practical on a warped mold. A description of the liner is as follows:

Four holes will be bored in the constant and thirty-pica liners (one fivepoint and one six-point of each); one two-point piece and two four-point pieces of liner will be supplied, each with two pins and two holes for accurately placing on the constant and thirty-pica liners, the different combinations of which will cover a range from five to fourteen point.

In using the gage and liner for a warped mold, to cast a nine-point line use the nine-point constant, nine-point variable and eight-point thirty-pica liners. It will be seen by this arrangement that the mold cap will rest on the nine-point liners, and, if badly warped, will leave a very slight space between the thirty-pical liner and cap. A "shim" .000 inch thick may be slipped on top of the eight-point thirty-pica liner to reduce this space, which, when the first line is cast, can be left until another measure is desired.

News Items from Headquarters of United Typothetæ and Franklin Clubs of America.

W. C. Parsons, formerly field representative of the United Typothetæ and Franklin Clubs of America, has accepted the secretaryship of the Atlanta Typothete. He is a man of wide experience in organization work, one who realizes the needs of the printer, and the Atlanta organization is to be congratulated upon securing so able a secretary.

The Cost Committee, at a meeting held at the national office on April 12 and 13, discussed plans for advancing further activities of the Standard cost system. The meeting was attended by Chairman J. A. Morgan and Messrs. Frederick Alfred, Robert N. Fell, D. F. Whitehead, A. M. Glossbrenner and H. W. J. Mever.

The Executive Council, at its quarterly meeting held at national headquarters on April 14 and 15, was attended by President A. W. Finlay: C. D. Traphagen, first vice-president and chairman; A. E. Southworth, treasurer, and Messrs. B. P. Moulton, E. Lawrence Fell. William Green and William Pfaff. At this meeting the Tague Bill was endorsed. All printers are requested to write their representatives at Washington, urging the passage of this bill, and secretaries of all local printers' organizations are also requested to interest the chambers of commerce in their cities, with a view of getting them to endorse the bill. A resolution was adopted for the national organization to join the National Conference Board on Safety and Sanitation. The national convention will be held at the Traymore Hotel, Atlantic City, on September 12, 13 and 14.

Members of the organization are urged to send their 1915 statements of cost of production to the national headquarters as early as possible. There is an enormous amount of detail work connected with the compiling of, these statistics, for each item of every department upon the statements furnished by the several hundred printers must be treated from an analytical standpoint.

Linotype Quick-Change Magazine Racks.

With the constantly increasing use of the multiple-magazine linotypes. and the demands made upon these machines for a great variety of sizes and faces of type, has come the demand for facilities for handling the extra magazines - which it is necessary to keep on hand at all times - so that they will be instantly available and at the same time not take up any more floor space than is absolutely necessarv. With its usual foresight, the Mergenthaler Linotype Company anticipated this demand and devised, and is now placing on the market, a quickchange magazine rack which should find ready favor in plants having any number of machines. With this rack each magazine is in a safe place, yet always in position for immediate use. and the labor of handling magazines. although in itself not great, is reduced. The racks are made entirely of metal. in sizes to carry from four to sixteen magazines. A four-page circular has recently been issued by the company, giving a complete description of these racks, and copies can be secured by addressing any of the company's agen-

"Waterbury Democrat" Presents

Employees with Insurance Policies. During the early part of April the Waterbury (Conn.) Evening Democrat presented each of its employees under the age of sixty years with lifeinsurance policies for \$500. These policies were taken out by the company under the plan known as group insurance, and the aim of the plan as adopted by the company is to make closer the relations between the home of the employee himself and the newspaper. The sixty-year limit was imposed, as that age has been adopted by insurance companies as the end of the insuring age. With the policy each employee was given a letter, which read, in part, as follows:

"The enclosed certificate of life insurance is presented to you by the Evening Democrat in appreciation of your earnest and faithful service, and as an expression in substantial form of the value this paper sets upon the loyal coöperation of its employees.

"Provision is thus made for the relief of those dependent upon you at a time when they may need it most.

"This insurance is not a substitute for compensation insurance; it protects you in event of death from any cause at any time or place, while you remain an employee of the Evening Democrat."



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key

Cartoonist.

(3420) Desires to get in touch with publisher who needs the services of a cartoonist. Practically all of his time has been spent in newspaper work, with the exception of some work done for one of the large printing-trade magazines.

Foreman or Assistant Superintendent of

Cylinder Pressroom.

(3421) Eishen years' experience, firstclass mechanic, and good on hand-cut overlays
and on cylinder presses. Seeks position as foreman of cylinder pressroom, or as assistant to
super-intendent. Can handle job and automatic
presses, cutters, folders, also lock and line up.
Has knowledge of estimating, and has spent
some time as salesman. Thirty-two years of
age. Married.

Stoneman Seeks Change.

(3422) A first-class stoneman, with about seven years' experience in several different shops, and capable of locking up every concelvable kind of form, seeks change.

Foreman of Composing-Room.

(322) Twenty-five years' experience in the printing business, the season stratement in the printing business, the season stratement in the table in a state printing-office, the past five years having supervision of the job department, which comprises a very general line of commercial work, and has also given experience in handling men, preparing copy for both linetype and monotype machines, stonework, paper, stock, etc. Seeks opening as foreman of composing-room in a medium-sized office, preferably one doing blank-book and general commercial work.

Foreman of Composing-Room Seeks

Change. (3424) Familiar with stock, presswork, bindery work, and at present holding position as composing-room foreman for a Chicago concern, seeks change, as he feels competent to do more responsible work than present position demands. Best of references.

Job and Cylinder Pressman.

(3425) Young, married man is seeking an opening as job and cylinder pressman. Prefers

position in medium-sized town in the East or South. Best of references.

Seeks Management of Good Weekly Newspaper.

(3424) A man having many years of expetence in newspaper work, as ellitor, ad-man, subscription man, etc., besides having a reputation as a writer in this country and abroad, would like to secure the management of a good weekly or small daily where the manager is required to do the editorial work and where an alt-around business builder is the desideratum. Can develop a job department to the limit of cern, or of a concern that needs building us.

Machinist or Machinist-Operator.

(M27) Six years' experience on book and (M27) Six years' experience on book and the case of the machine as well as operating. Has also had some experience in newspaper work. Thoroughly understands the erecting of and caring for limotynes. Seeks opening where accuracy in operating and ability to keep a battery of machines in finite-less order is more important than seeds. Seed as about 4,600 machine in a bone barrier with the contract that seeds a story of the contract that the contract that seeds a story of the contract that the contract

Cylinder and Platen Pressman Seeks Change.

(3428) Cylinder and platen pressman, eighteen years' experience in book, job and commercial work, would like to take charge of mediumsized pressroom in plant located in the Central States. Married. Best of references.

Printer, Operator and Proofreader.

(3429) Would like foremanship of small daily in the State of Nebraska or in the Middle West, west of Chicago, in dry climate. Has been reading proof for twelve years and is at present employed, but desires to make change on account of climate. Good habits.

Cartoonist.

(3430) Young man, twenty-eight years of age, unmarried, seeks an opening in commercial art, in either advertising or newspaper work. Has considerable ability as a cartoonist, having spent the past seven years in Eastern art schools. Would be willing to go anywhere.

Proofreader.

(3431) Young man, twenty-one years of age, high-school graduate, having had three years in the printing business, one year at proofreading, seeks position as proofreader, preferably with advertising agency. Willing to start at moderate salars.

Office Manager of Printing Concern Seeks Change.

(3432) An office manager, who is now in charge of newspaper and job plant doing \$15,000 business a year, would like to make change. Is an expert estimator, cost-system bookkeeper and salesman. Unmarried. Good habits. Best of references in any line connected with the business office. Can also furnish newspaper write-ups.

Seeks Opening as City Editor with Morning or Afternoon Daily.

(3433) Young man, twenty-eight years of age, high-school graduate and also graduate of L. C. S. Course in Advertising, for three years owned and edited country newspaper, and also held position as managing editor of newspaper in Wisconsin, and now employed as head of the reportorial staff of an Ohio daily paper, seeks change. Would like a position with afternoon or morning daily in Ohio or near-by States as

city editor or managing editor, or advertising manager, where merit is awarded by advance-

Two-Thirder Seeks Change,

(3431) Young man, twenty-two years of sage, with over four years' experience in the printing business, a student of the L. T. U. Course, seeks an opportunity to finish learning the business. Can set jobs or advertisements, also make up or lock up for foundry, feed Gordon. Universal and cylinder presses, or do almost anything that come up in the ordinary printing-office. Good habits. Studious and steady worker. Best of references.

Opportunity Open for One or Two Good Linotype Operators.

(3435) A good opportunity is offered one or two good linetype operators to purchase a money-making one-machine plant where rent, light, heat, power, telephone, proofreading and janitor service will be furnished free. Over \$200 monthly is guaranteed—average outly has been over \$300. Price, \$6,000, half each Strictest investigation is solicited.

Young Man Desires to Learn Linotype.

(3438) Young man, having had two years' experience on cases, and one year on job presses, wishes to finish his trade in an up-to-date printing-house where he can learn the limotype also. Good worker and good habits. Best of references. Would prefer to locate in or around Pittsburgh, but will go anywher providing there is good chance for advance-ment.

Two-Thirder Seeks Opening.

(3437) Apprentice, nineteen years of age, with nearly four years' experience on jobwork, desires steady position with some small, progressive printing concern in Chicago where there is an opportunity for advancement.

Cartoonist and Designer Seeks Position.

(3438) Young man, twenty-one years of age, seen years; experience in printing trude, on ada, job and ordinary presswork, one year on the linotype, is seeking a position where he can do designing and cartoon work. Willing to work in shop part time. Has been doing this work for three years, having graduated from a school of cartooning, and feels competent to hold such a position. Good habits. Best of references.

Foreman, Assistant Foreman or Compositor.

(3439) Young man, eight years at the trade, desires to connect with a good firm doing book, blank and commercial work, as foreman, assistant foreman or compositor. A graduate of the I. T. U. Course, and also a graduate of the Lanaton Monotype School. Prefers to locate in Ohio or Indiana.

Foreman

(2440) Is seeking permanent position as foreman. Twenty-five years' precisi experieence in mechanical departments as ad, job make-up man; also has a practical knowledge make-up man; also has a practical knowledge of stock-cutting and presswork, and a fair understanding of business in all mechanical branches. Held foremanship for seven years. Some experience on the linoty service, when the preyears of age. Desires change on account of family. Union. God habits.

A Money-Saver in the Pressroom.

(3441) I am employed, but desire a larger opportunity to make my experiences effective. As superfinendent of an up-to-date pressroom, doing colorwork and the finer grades of printing, I can offer convincing evidence of ability to improve and increase output and economize in the consumption of materials.

THE INLAND PRINTER | WANT ADVERTISEMENTS

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

Vol. 57.

MAY, 1916.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contribution tions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by saele.

Patrons who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an aments now in its columns, and the number of them, led the whole story, Circulation considered, it is the cheapest trade journal in the United of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, askertisers of novel-ties, askertising between, and all casher-libe-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-eatly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-tising space.

THE INLAND PRINTER reserves the right to reject any advertisement

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULA TION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of THE INLAND PRINTER, published monthly at Chicago, Illinois, for April 1, 1916.

State of Illinois, } State of Illinois, } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared A. H. McQuilkin, who, having been duly sworn according to law, deposes and says that he is the editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing

 That the names and addresses of the publisher, editor, managing Publisher—The INLAND PRINTER COMPANY, Inc., 682 Sherman street, Chicago, Illinois, Managing Editor—A, H. MCQUILLIKI, La Grange, Illinois, Business Manager—It. S. BROWNE, Evanston, Illinois, Desired Manager—It. S. BROWNE, Evanston, Illinois, Control of the Company of the Com That there are no bonds nor mortgages outstanding:

(Signed) A. H. McQUILKIN, Editor. Sworn to and subscribed before me this 28th day of March, 1916.

(Signed) JAMES HIBBEN, My commission expires April 22, 1919.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Stantions Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price increasing the same whether one fraction have to be counted. Price increasing the same whether one fraction and the control of the counter of the cou advertisers.

BUSINESS OPPORTUNITIES.

HAVE A BEOLERAGE BUSINESS, lithermshine and printine lines metting about \$2,500 per year; the ballones on the greatily expended and increased profits shown with a small plant to take care of same; I have to associate myself with a party having about \$5,000 to inver: I have the profit of the profits of the profit of the profit of the profit of complete charge of such plant; one who knows cost; this is a splendid opportunity in a large city in the South. B 10c.

FOR SALE—A moders printing-plant and bindery (cylinder presen-ble presses, monotypes, folders, cutters, ruing machines, intichers, etc.), doing business of about \$125,000 annually, in a city of \$30,000 inhabitants and isset han 10 miles from New York city, desire to sell as selling; this is a wonderful opportunity and can be purchased at the right price. Bit 1900

WE CAN SELL YOUR MACHINERY — For 18 years we have been successful agents for established manufacturers of printing-presses and allied machinery; our present added facilities and efficiency place us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBBS-BROWER CO., 261 Broadway, New

FOR SALE—Well-equipped job-printing office, established 6 years invoices over \$3,500: low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reason—other business interests. E. D. BLACET, Mgr., Painesville, Ohio.

EXPERT MACHINIST-OPERATOR will install and operate one or two linotypes, full equipment, in plant guaranteeing plenty work; East preferred. B 57.

LINOTYPE FOR SALE, \$6,000; earning over 20 per cent; \$200 guaranteed monthly; fine chance for one or two good operators; half cash. B 97.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zine at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1: circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE

FOR SALE — Michie presses, sizee 25 by 34 and 33 by 46. Huber-Hdg., 12 by 54; Huber, 44 by 52; Grodie by 54; Edward by 52; Grodie properties of the size of the si Chicago.

FOR SALE — 20 7-column newspaper stereotype steel chases, in good condition; size of form, 16% by 22 inches; inside measurement, 18% by 23% inches; selling on account of changing paper to 8 columns. CHICAGO EVENING POST.

REBUILT PRESSES, capacity of all sizes of newspaper and job work.

Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

GOLDING PRESSES - 8 by 12, 10 by 15, 12 by 18 and 15 by 21; they are practically new in condition and appearance; also all der presses; send for list, PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Whitlock cylinder press; positively good as new; will print sheet 30 by 44; will sell very cheap. Write THE OIL REVIEW PUBLISHING CO., Sistersville, W. Va.

MIEHLE PRESS, No. 4, bed 29 by 41, type 24 by 37, 4 form rollers; used very little; 5 years old; office closed past year. GEO. H. ADAMS, Pine Bluff, Ark.

FOR SALE — One Christensen automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 S. Clark tion; very ch st., Chicago, Ill.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE -- Form 25 by 38 Unique steel base and hooks; best condition; make offer. B 87.

HELP WANTED

Agents.

THE REQUIREMENTS OF LABOR COMMISSIONERS, factory inspecfor and other executives, combined with humane as well as economical tendencies on the part of progressive printers, has increased the demand for Uh Press Guards—makes crushed hands or fingers impossible; we recently the progressive printers with the progressive progressive that executive on an attractive commission consistency of the progressive progr

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Bindery.

WE ARE LOOKING for a bindery foreman, one that has ability to handle a force of girls and men, ranging from 20 to 40, and capable of running a bindery including 2 cutting-machines, 3 folding-machines and 3 stitchers; do not apply unless you are by experience qualified to plan and lay out work and coöperate with our organization; this job is no

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. B 106.

JOB-PRINTING MAN WANTED to take charge of shop in small city near Chicago; 4 presses, every modern convenience; man must have successful record and invest from \$3,000 to \$5,000. B 93.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN—Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location—town of 15,000 in Central Western State; non-union.

WANTED — Assistant superintendent for medium-sized printing-plant; must be competent to estimate; chance for advancement when ability is proved. B 60.

Newspaper.

PRINTER AND PUBLISHER WANTED - First-class man to take sarge of and conduct, under instructions, country newspaper in new in lowa; new, well-equipped, up-to-date plant; bright future for man; state qualifications, terms and references in first letter to save time; no boozer wanted. 111 Hawkins av., Charles City, Iowa.

WANTED — Experienced advertising and subscription solicitor for a live weekly; must also be reporter; state experience in each branch, salary desired; give references; good opportunity for right party; we mean business. LOY & MINNIG, Schuylkill Haven, Pa.

Office.

LAYOUT MAN — One who has original ideas and is enough of an artist to earry out his ideas roughly; prefer a man who has had mechanical experience and can assist manager in office detail work. Apply, giving experience in detail, PRINTING ARTS COMPANY, Indianapolis, Ind.

WANTED — Harris pressmen, experienced on S-1 two-color 15 by 18 automatic; no others need apply; steady work, highest wages; 48-hour shop; no labor trouble. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

EXPERIENCED offset lithograph man who would like to settle in medium town in the South. B 109.

Salesmen.

SALESMAN — Not an ordinary pedider, but one with ideas; a creative salesman, a man who can diagnose the needs of a business, plan hig selling campaigns and, backed by a bann-up organization, produce something better than the other fellow; must be young and full of "pep" splendt field for the development of printing along these lines. Apply, giving experience in detail, PRINTING ARTS COMPANY, Indianapolis, Ind.

WANTED — Salesman with experience in selling machinery to printers and publishers: salary and expenses; in answering give previous experience and complete personal information in first letter; state sal-ary expected. THE LINGGRAPH COMPANY, Davenport, Iowa.

INSTRUCTION.

LINOTYPE INSTRUCTION—18 Mergenthalers; evenings, 85 weekly; day course, 6 to 9 hours, 12 weeks, 880; six months' course, 8150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th xi, New York

SITUATIONS WANTED.

All-Around Men.

SITUATION WANTED by young, all-around compositor-pressman: 12 years' experience in small-city news and job offices; have taken up-to-date course of study in printing; sober and conscientious; unex-celled references; Ohio or adjoining States preferred. PRINTER, 411 West Court st, Urbana, Ohio.

BINDERY FOREMAN—Catalogue, pamphlet, first-class cutting and folding machine operator; understands paper stock, shipping, stitchers, etc.; married; 27 years old; sober; now employed in Chicago. B 103.

BOOKBINDER, all-around man, first-class finisher, forwarder and stamper, wants position. B 1.

PRACTICAL FOREMAN, forwarder, finisher, wants situation: capable:

Composing-Room.

AMBITIOUS COMPOSITOR with thorough knowledge and all-around experience on high-grade typography; former student I. T. U. Course; now completing second term at large printing-school; 10 years' practical composing-room experience; age 27; union; in answering, please state particulars. B 100.

WANTED — Position by young lady job compositor, with 8 years' experience; also good on straight matter and proofreading; best of references. B 105.

Foremen.

FOREMAN daily paper, thorough printer and executive, young man; employed, but desires change; go anywhere. B 104.

Office.

ACCURATE ESTIMATOR, cost and general accountant, 14 years with large plants, embracing colorwork, tariff, eatalogue, booklet, bank, and all classes of printing and libography; experience includes office and plant direction, advertising and selling. J. M., 306 Payne st., Houston, Tex.

Pressroom

CYLINDER AND PLATEN PRESSMAN, thoroughly experienced on finest grades of half-tone and commercial work; at present employed; steady, reliable; union; best of references; West preferred. B 49.

PRESSMAN, reliable on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married, union. B 938.

WANTED - Position by an experienced and capable pressman on S-4 model Harris press; a steady, reliable man. B 88.

Stock-Cutter.

THOROUGHLY COMPETENT and efficient workman, with an experi-ence of 20 years handling all details of stock and cutting department, familiar with the various paper grades, laying off quantities on all classes of work; fully competent to handle shipping in connection; good execu-tive ability: married; age 43 years; moderate wages. B 91.

WANTED TO PURCHASE.

CABINETS, modern style, wood or steel; give exact description and lowest cash price. OPPENHEIMER PRINTING CO., Power bldg., Cincinnati, Ohio.

WANTED — Secondhand Warnock diagonal blocks and hooks; give itemized list; state condition and lowest price. A 86.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used

WANTED - Two secondhand Model 1 linotype machines for cash. B 90.

BUSINESS DIRECTORY

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POATES' Geographical Series of bioters—covering every State in the United States, insular Possessions, Merico, Cuba, Forto Rico, West in three size—all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting: or or orn and original new fides, educationals was an interesting, write or orn and original new fides, educational sea and as interesting, write printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York.

Radges and Ruttons

BADGES AND BUTTONS for societies, clubs, conventions, candidates, etc.; ribbons stamped in gold or printed in colors; highest grade of work. CHAS. L. STILES, 239 North Third st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.



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MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only

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Carbon Black

CABOT, GODFREY L. - See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago,

Chase Manufacturers. BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount aw, Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dear-born st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders. Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing stereotyping and electrotyping machinery. Chicago offices, 544-546

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chi-cago. Eastern office, 38 Park row, New York. Send for catalogue.

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STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

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DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing. GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, 834 to 877.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

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Motors and Accessories for Printing Machinery. SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. equipment for printing-presses and allied machines a specialty

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AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

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OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

GOLDING MEG CO. Franklin Mass. Golding and People

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BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

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Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dear-born st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadel-phia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chi-cago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO .- See Typefounders. KEYSTONE TYPE FOUNDRY - See Typefounders.

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BINGHAM'S, SAMIL, SON MPG. CO., 636-70. Sherman at. Chicaco.
also 34-438 Chirk av. St. Louis, 18-60-52 which Taith at. Pitthshorph:
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Kentucky av., Mindanapolis; 1506-1308 Patterson av., Dallas, Tex.; 133135 Michitzan at., Milwaukee, Wis.; 718-721 Fourth at., So., Minnespolis,
135 Michitzan at., Milwaukee, Wis.; 718-721 Fourth at., So., Minnespolis,
Columbias.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y. Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850

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KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. Printers' Supplies.

BARNHART BROTHERS & SPINDLER—Scientific Printing-Office Equipment. Chicago. New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

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BARNHART BROTHERS & SPINDLER — Babcock drum and two revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

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KEYSTONE TYPE FOUNDRY - See Typefounders.

Printing Machinery, Secondhand,

KEYSTONE TYPE FOUNDRY — See Typefounders Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

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A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also plates, and your type is not in danger of ruin by heat; also entravel plates are cast in stereon tends from dawnings on cardboard. ACME DRY PROCESS STEREOTYPING —This is a new process for fine job and book work. Martices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HERWIX KAHBS, 240 E. 380 st., New York.

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UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

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Make More Money. In Stationery
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To the average Printer not familiar with the internal mechanism, all Numbering Machines look about the same — so does a counterfeit and a genuine coin - but the imitation does not test out.

For thirty years the WETTER products have led, not only in quality of the finished machine, but in details of construction that make the WETTER the most reliable and durable.Numbering Machine.

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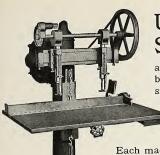
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From the standpoint of both labor and material, the biggest item of expense in the manufacture of electrotypes is the shell.

It takes less material and time to make a thin shell than it does one of the proper thickness and the electrotyper who quotes a "low" price invariably "makes it up" on this item. This is discovered after the "cheap" plate has been on the press a very short time.

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> The cost of such plates is way below the average "in the long run."

When you want good electrotypes in a hurry, remember that we have a patented process that enables us to deliver them quicker than anyone else.

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Electrotypers, Nickeltypers, Stereotypers 725-733 South La Salle Street, Chicago

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When we say you are "paying for it" we take figures from users which show an increase in output of 1,000 impressions per day for each cylinder press—an extra profit of \$2.50 per press per day.

In other words A ROUSE PAPER LIFT pays for itself in a short time and then the \$2.50 per day per press is "all velvet." "Why not have it?"

We have a book that tells all about it.

Send for a copy to-day.

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2214 WARD ST., CHICAGO

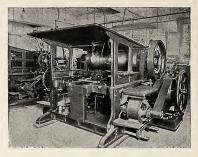
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is all the printer hears these days

Westinghouse Motor Drive

will help you meet this rush by increasing producing capacity.

You can place your presses, cutters, stitchers and other machines where most convenient for consecutive work.



The absence of line shaft and belting gives a cleaner, brighter shop. There is no oil dropping from hanger bearings to spoil your paper stock.

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Makes It Possible

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Send for descriptive circular and specimens of work

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But Who Built This Good Will?

On the second floor back of the home office works a young man with a quiet manner and dynamic brain. He thinks and plans while others talk. His hand grips the throttle of the greatest force in selling—the printed word. Week after week, with fine booklets, broadside circulars, ginger letters, he paves the way for a hundred salesmen. In the minds of twenty thousand merchants he builds faith in the goods. He puts selling phrases into the mouths of retail clerks which clinch thousands of sales each day. A sales campaign which lacks the sup-port of printed matter is like an army

without artillery A good printer and a brainy adver-

tising manager would have saved many an ill-fated campaign.

Advertising brains are beyond price, but good printers and good printing are to be had for the asking-at a fair price. Isn't it strange that so many people think the only way to handle a printer is to hold him up on the price?



Printing Papers

Be sensible. If you limit a printer to a price which does not permit the use of good paper, fine engravings and adequate presswork, can't you see that you will get poor paper, smudgy cuts and foggy printing?

Talk this way to your printer:
"We want a catalog which truly
represents the prestige of this concern and the high quality of our product. Use paper and engravings which idealize the goods. Show skill on the make-ready goods. Show skill on the make-ready so none of the brilliancy of cuts and type is lost. Don't hurry the presswork. We are relying on this catalog to influence the sale of a million dollars' worth of goods and it can't be too good."

The shock might kill your printer, but how he would exert himself - what ceaseless attention he would give to every detail
—what artistry he would expend on make-

up and typography!

The booklets you admire are achieved in that way. Bullying and tight-fisted-ness never produced the best printing. But what we are really driving at is

that you must use good paper — and the right paper. When you get into the subject, you'll be surprised at how much difference there is in papers.

For example, Compare Warren's Cameo and Warren's Lustro. Both wonderful papers.

But Cameo has a dull, luster-less surface like old ivory, warm, deep-toned, velvety, while Lustro is a polished paper, brilliant and glowing.

An engraving on Cameo attains the soft beauty of a platinum photograph, while the same engraving on Lustro becomes brilliant, sharply defined, perfect in detail. Before you select a paper, have your engravings proved up on

Cameo and Lustro—you will soon know which paper you prefer.

Then we come to Warren's Cumber-

land, a glossy paper of splendid quality and moderate cost; and to Warren's Silkote, made to supply at a low price part of the demand for dull finished paper created by the effectiveness of Cameo

Printone is a low-priced, semi-coated paper of merit, which takes half-tones perfectly and is suited for large edition booklets or folders.

We want you to know these papers intimately. To this end, we have prepared an elaborate Suggestion Book of specimen sheets printed in one and more colors—also a series of supplementary books. These books are winning strong commendations from those who know most about printing. We will gladly send you a copy if you

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S. D. WARREN & COMPANY Manufacturers of STANDARDS in 160 Devonshire St., Boston, Mass.



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EXPORT SPECIALISTS to the PRINTING INDUSTRY



News and all grades of Printing Paper, Coated Art and Lithograph Paper, Bonds and Writings of all qualities, Vegetable Parch-ment, Grease-proof and Wrapping Paper.

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The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing - on an ordinary printing press. Absolutely flexible, CAN NOT BE BROKEN OFF.

The greatest money-maker ever presented to printers.

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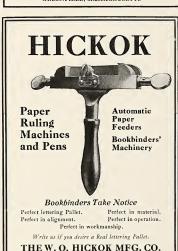
The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING

Manufacturer of the Wing-Horton Mailer and its Supplies GREENFIELD, MASSACHUSETTS





HARRISBURG, PA., U. S. A.



THE BUSINESS MAN'S DEPARTMENT STORE



In reference to the "Type-Hi" Disc Planer which we purchased from you in June, we are entirely satisfied and would not dispose of it at double the price if we could not get another one. Have been planing cust for other printers and forone of our engraving houses, charging for sysme at our site for compositors. We wish some at our site for compositors. We wish, Tree of a William Sangiary Partner.

Fred A. Williams, Surviving Partner. TYPE-HI MFG

CO. (Inc.) SYRACUSE,

"What it does" is told and illustrated in a booklet, a copy of which is yours for the asking.

Both counters are shown \(\frac{1}{2} \) small Set ack Counter \(\frac{2}{2} \), \(\text{ow} \) with lock and two keys \(\text{i.i.j.} \) large Rotary Ratchet Set Back Counter \(\frac{2}{2} \), \(\text{ow} \) (with lock and two keys \(\frac{2}{2} \), \(\text{ow} \) (both lock and two keys \(\frac{2}{2} \), \(\text{ow} \). \(\text{Joss ow} \) distributions for quantities, and for free booklet.

cally every purpose.

VEEDER MFG. CO., 38 Sargeant Street, Hartford, Conn

VEEDER Set Back Counters For Printing Presses

Buying Printing Machinery
may mean buying profit or it may mean buying trouble. Especially made the solid profit or it may mean buying trouble. Especially made the solid profit or it may mean buying trouble. Especially made the solid profit of the purchase is that of a Second-Hand and the solid profit of the solid profit of



Service—Price A Combination Impossible to Beat

"Satin Finish" Соррег and Zinc



Engraver's Supplies

We guarantee our Copper and Zine to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co. 101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES I St. 176 Nassau St. 3 Pemb III. New York City London 610 Federal St. Chicago, III.

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Good News for Ink Users

We take pride in announcing that we can still supply practically everything in blacks and colors.

The energies and resources of our entire organization have been successfully devoted to getting proper materials and producing ink of a high and dependable standard.

Shipments may be made in the Savink (see cut) package - saves ink, saves pressmen's time, reduces waste by skinning.

SEND IN YOUR ORDERS FOR



The Ullman-Philpott Co.

4811 Lexington Avenue, Cleveland, Ohio



"PASSING THE BUCK"

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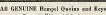
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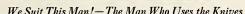
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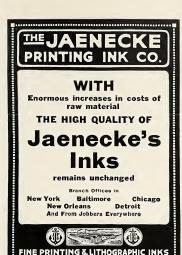
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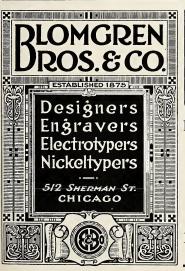
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632 SHERMAN STREET, CHICAGO

Your Waste Paper "Baled" is an Asset

You can get from 50c to \$2.00 a hundredweight for it

Now, more than ever before, on account of existing conditions, there is a big, ready market for all kinds of waste paper. You will have no difficulty in selling all you can accumulate for 50c to \$2.00 a hundred pounds—if it is "baled."

"Baling" not only increases the value of waste paper, but it facilitates handling and shipping, and conserves floor space and eliminates the greatest of all fire risks.

There are "baling" machines made to meet the requirements of the small shop as well as the large, and in either case they prove a big time-saver and money-maker.

Your needs can be supplied from the following pages

Vacle Sam Rags;

Vacle Sains Tidy Sum

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From THE CHICAGO EVENING POST, March 22, 1916 "Sell a Bale of Paper"

PREPARE AGAINST WASTE



Turn your waste paper into paper dollars. The present high price of waste paper has never been equaled in the history of this country. You must cut this waste out, sooner or later. So why not now? Let us tell you all about our line of paper balers, selling from \$9.50 up, by sending for our catalogue No. 13.

THE GEM MANUFACTURING CO. BASCOM, OHIO

Turn Your Waste Paper Into Money by the Use of the

Ertel Hand Power Waste Paper Baler



We make a full line of HAY BALERS for HORSE, BELT and MOTOR POWER

Send for illustrated printed matter.

GEO. ERTEL COMPANY

Manufacturers

Established 1867. Dept. I-416. QUINCY, ILL., U. S. A.

Sullivan **Hand Baling Presses**

(Standard for 30 Years)



will bale your waste paper rapidly, conveniently and at almost no cost for power, labor and repairs. One man with a 24x48 in. SULLIVAN BALER can make a 2x4x3 ft. bale of waste weighing 500 lbs. in a few moments.

SULLIVAN BALERS are

built of carefully selected and seasoned lumber. They are simple, powerful and are always in working order.

SULLIVAN BALES cost less in the making and bring more in the selling.

Write for circular 64 AF

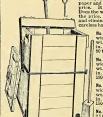
Sullivan Machinery Company

120 S. Michigan Avenue, Chicago 30 Church St., New York

BALED PAPER Is Worth From \$10 to 40 a Ton

Waste paper has always brought a good price. but at the present time, due to the shortage of raw materials for making paper, especially attractive prices are being paid. Order YOUR baler at once.

Pick's "Economizer" Waste Paper Baler



This simple and efficient baler will This simple and efficient baler will enable you to save and bale your waste paper and sell it for the highest cash price. It will soon pay for itself, Does the work of balers costing double the price. Keeps the premises clean and eliminates the fire risk caused by careless handling of waste paper.

No. 15X3279 Height 4 ft., width 22 in., depth 24 in. Shpg. wt.140 lbs. Size of bale, 17x18x31 in. Weight of bale, 90 to 100 lbs. \$12.50

No. 15X3280 Height 4 ft., width 2% ft., depth 24 in. Shpg. wt. 160 lbs. Size of bale, 18x24x33 in. Weight of bale, \$15.50

No. 15X3281 Height 4% ft., width 3 ft., depth 26 in. Shpg. wt. 175 lbs. Size of bale, 18x26x36 in. Weight of bale, \$17.50

No. 15X3278 Extra Wire

If you do not know where to sell your request for this information with your or

ALBERT PICK COMPANY 208-220 W. Randolph St., Chicago



DEPARTMENT OF COMMERCE

SHORTAGE OF PAPER MATERIAL

Save Your Waste Paper and Rags

The attention of the Department of Commerce is called, by the The attention of the Department of Commerce is caised, by the president of a large paper manufacturing company, to the fact that there is a serious shortage of raw material for the manufacture of paper, including rags and old papers. He urges that the Department should make it known that the collecting and saving of rags and old papers would greatly hetter existing conditions for American manufacturers.

American manufacturers.

Something like 15,000 tons of different kinds of paper and paper hard are manufactured every day in the United States and a large proportion of this, after it has served its purpose, could be used over again in some class of paper. A large part of it, however, is either hurned or otherwise wasted. This, of course, has to be replaced by new materials. In the early history of the paper. industry publicity was given to the importance of saving rags. is of scarcely less importance now. The Department of Com-merce is glad to hring this matter to the attention of the public in the hope that practical results may flow from it. A little attention to the saving of rags and old papers will mean genuine relief to our paper industry and a diminishing drain upon our sources of supply for new materials.

A list of dealers in paper stocks can be obtained from the local Chamber of Commerce or Board of Trade

WILLIAM C PEDELEID Saveton

in the circular here reproduced-distributed broadcast throughout the U.S. The shortage of paper material has become so acute owing to war conditions that leading paper mills are asking that the government take drastic measures to conserve the supply of paper material. If you, as a printer and business man, have been burning waste paper in your office or home, or paying money to have it carted away, you are losing an opportunity not only to save money, but to make money as well, and to protect the industry in which you are engaged. It is your duty to save waste paper.

Big Prices Offered for Baled Paper

The paper manufacturers must have raw materials to keep their mills running. The present prospect of a paper famine has sent price quotations on baled waste paper a-soaring. The price has jumped from \$6.00 to \$13.00 a ton on the lowest grades of mixed paper - and prices

are still advancing. You can get 50 cents to \$1 a hundredweight for baled paper, depending upon quality.

Now as never before a Merchants Baler becomes a profitable investment for your business.

MERCHANTS BAI

Only \$1550 Converts your waste paper into salable bales weighing from 140 to 175 pounds. Strong, durable, easy to operate. Protects your busi-

ness from fire danger. Guaranteed satisfactory in every respect. Sent on ten days' free trial to prove its money-saving, money-making worth to your business. Simply mail the coupon.

CRANE MANUFACTURING CO. 28 Crane Bldg., GALESBURG, ILL.

TEN-DAY FREE-TRIAL COUPON

Crane Manufacturing Co., 28 Crane Bldg., Galesburg, Ill.

Please send me one No. 3 Merchants Baler. I will use the Baler 10 days, at the end of which time I will either return it to you or send \$15.50 F. O. B. Factory.

Address

My Bank is



Improved Leader All-Steel Paper Baler

Strictly fireproof. Top opens entirely clear. Waste can be readily dumped from box or basket without handling. Easily operated by a

boy. Built strong and efficient. Guaranteed against defective workmanship and material.

Floor space 30 x 36 inches. Extreme height 4 ft. 10 in.

Send for catalog, or better still, order at once.

Hazen Mfg. Company

HUDSON, MICHIGAN

HIGH PRICES FOR BALED WASTE PAPER

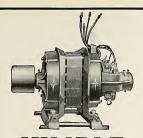
Waste paper prices are highest in history—rec to \$2.40a hundred—an unill buding all they can get. U. \$5. Gov't urging everyflood. For an unill buding all they can get. U. \$5. Gov't urging everyflood by as a waste. \$Baled waste hrings higher prices than waste. \$Baled waste hrings higher prices than care for waste is to hale it with a \$5. hick. \$41.85eel Baler. Fireprod—prevents risk—requires little waste higher prices are the same properties of the properties

free book "Money in Waste Paper."

Salesmen and jobbers wanted.

Davenport Mfd. Co





KIMBLE JOB PRESS MOTORS

Give Absolute Control of Speeds With Alternating Current Electricity

The only ones that do-and current consumed is in direct proportion to speed of operation.

With all other A. C. motors you meter full-load current, no matter how low your press speed.

Here is what a few customers write about this motor

"Have been running the motor purchased of you about is months ago for all my priming work and it has never failed to go when I gave it the juice. Please mail a new set of brushes and as soon as I know the price of same will remit. Ale Entith, "THE ENTERRISE," "THE ENTERRISE," "Elleville, Michigan."

"The first day of October, 1915, we bought one of your 1/5 horse-power variable speed motors, with motor your 1/5 horse-power variable speed motors, with motor your 1/5 horse-power variable speed and the speed speed and the speed spee

"THE KING QUALITY PRESS
"Franklinville, New York,
"Gordon L. King, Prop."

"Kindly send me two sets of brushes for ¼ horse-power No. 11,175 friction drive motor. Send bill. Motor works absolutely all right, and has given satisfaction every minute since I have had it. Ran it five days and nighis without a stop about six weeks ago.

"H. WILSON CRITTENDON,
"New Brunswick, New Jersey."

Send for the Kimble Red Book. It will show how it pays to Kimbleize your shop and paralyze your power bill.



Kimble Printing Press Motors are sold by all the leading printing supply houses and typefounders.

Kimble Electric Company

635 No. Western Ave., Chicago



More Business for the Printer Through Advertising

THIS PRINTER is getting a satisfactory volume of profitable business because of his knowledge of Advertising. He knows how direct-by-mail Advertising can be made to increase almost any business. Consequently his market for booklets, catalogues, "house" publications, post cards, circulars and letters is limited only by his energy and ability as a salesman of high grade service.

This printer was not a specialist in advertising in the In sprinter was not a specialist in advertising in the beginning, as he was in printing. He had no more knowledge of the principles of Advertising than the average man picks up in an "offhand" way. However, he took a sensible view of it. He figured that the less he really knew about how Advertising could be used to boost the business of his patrons, the more it was costing him each month. He wasted opportunities, energy, time and material spent in selling and turning out piffling small jobs at no particular profit, when he might have been doing high-grade "long runs." He decided to study Advertising and Salesmanship in his spare time and apply to his business what he learned. He enrolled for the Course in Advertising in the International Correspondence Schools, and almost from the very beginning he began to see ways of developing business for his customers through more liberal expenditure on their part for printer's ink, paper, presswork and the labor and brains of himself and his employes.

The result with him, today, is that prosperity and an en-larged self-respect have replaced previous gloom and pinch-ing to keep from "coming out the little end of the horn."

With your already wide knowledge of printing and pub-lishing you can easily and quickly learn what you need to know about Advertising or Salesmanship, or both, through these I. C. S. Courses.

You can sell printing on a service basis, and business men will buy more and better printing from you, according to your ability to show them how they can use it profitably.

Advertising and Salesmanship are now taught as suc-cessfully as most other arts. The I. C. S. have helped thousands to obtain profitable knowledge of these subjects. The courses are practical, are made for spare-time training, and fairly scintillate with valuable business-building ideas.

A booklet of 96 pages on Advertising and one of 48 pages on Salesmanship, containing full information concerning these I. C. S. Courses, have been prepared. Either or both tnese i. C. S. Courses, have been prepared. Either or both of these booklets will be sent to you without charge if you mark and mail the coupon. As there is no cost to find out about these matters, you would better do it today; the sooner you get this free information, the quicker you can profit by it, in case it looks good to you.

I. C. S., Box 7704, Scranton, Pa. INTERNATIONAL CORRESPONDENCE SCHOOLS

Without oblig complete description	ating me in on of the I.	any way, please sen C. S. Course in	d me your booklet contair
Adve	ertising	Check either or both, as desired	Salesmans
Name			

Standard High-Speed Automatic Job Press

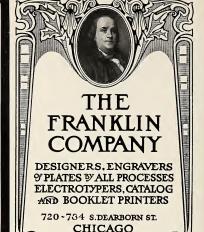
The only automatic bed-andplaten job press on the market. Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

WOOD & NATHAN CO. Sole Selling Agent

30 East 23rd Street, New York

The price of the Standard will be advanced after June 1, 1916





SELF-REGULATING BOSTON WIRE STITCHER

ONE OPERATION ADJUSTS ALL PARTS OF THE MACHINE
TO THICKNESS OF WORK, INCLUDING FEED, CUTTER,
CLINCHERS AND TABLE & THE ONLY WIRE STITCHER
SO CONSTRUCTED AND THE ONLY ONE YIELDING A
MAXIMUM OUTPUT, PERFECTLY FED AND CLINCHED,
AND ALL WITHOUT EXPERT ATTENTION

¶ Calendar Manufacturers Should Write for Particulars About the New No. 16 Cut-Cost Calendar Boston Stitcher which will greatly reduce calendar and calendar and stitching expense. Two of the largest calendar makers in the country have ordered, confident of a large annual saving in this department

AMERICAN TYPE FOUNDERS COMPANY

SELLING HOUSES CONVENIENTLY LOCATED IN PRINCIPAL CITIES THROUGHOUT THE COUNTRY

Set in Goudy Oldstyle

No. 5
5 Things to Loo
for in Buying
Cutter

Clean Cuts

General Construction

Size up the paper cutter as you would an automobile or any other fine piece of machinery.

C & P Paper Cutter

It is clean cut and compact in design, convenient to work around and easy to keep clean and free from clippings.

It is strong and rigid without being clumsy. It is easy to operate and free from complicated adjustments.

It may cost a little bit more to make a C & P Cutter, but examine it along these lines and you will feel that it is worth the extra cost.



The Chandler & Price Company, Cleveland, Ohio



The Henry O. Shepard Co.
Printers, Binders and Engravers
Stippling for the Trade
632 Sherman Street
Chicago, Ill.

THE INLAND PRINTER is a monthly exhibit of the average character of the work of The House of Shepard Adequacy 195 J.





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Middle-Aged Comps. as Operators

Twenty-five years ago almost everybody thought that the life of a linotype operator would terminate at forty or forty-five years. The fallacy of that prediction can be proved by any person who cares to give a few hundred operators of to-day "the once over."

Another hoary notion was that men could not learn to operate the linotype after they had passed thirty-five or so. Time has given that idea a knock-out blow.

If you are a middle-aged hand compositor and see better wages or a steadier or more desirable job in front of you as an operator than as a hand compositor, don't let the bugaboo of your age interfere with your ambition. The chances are that all you need to overcome the obstacles made large by tradition is a little courage.

Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago, Illinois

This Certifies That

has been authorized by us to take subscriptions for THE INLAND PRINTER and to receive payment therefor, for which he must give our official receipt.

NOTICE

After this date we will not honor any receipts. THE INLAND PRINTER CO. 632 Sherman Street

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GIVE ANY ONE YOUR

SUBSCRIPTION ORDER FOR The INLAN

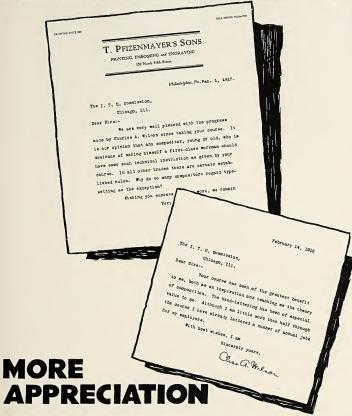
PRINTER

unless he shows you a card like this, properly filled out and signed.

Also, make sure his authorization has not expired and that he gives you OUR OFFICIAL RECEIPT.

THE INLAND PRINTER COMPAN

632 SHERMAN STREET, CHICAGO



FROM THE PROGRESSIVE EMPLOYER AND THE AMBITIOUS EMPLOYEE

THE I.T. U. COUR!

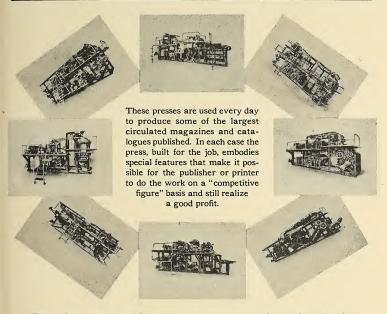


Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Frankini Co	New 10th Revolving Fortable Elevator Co. 210	wing, Chauncey

The Logic of Goss Magazine and Catalogue Presses



The point we want to impress upon every magazine and mail order catalogue publisher is that greatly increased efficiency results when the construction of a machine is especially adapted to meet particular requirements of the work, also, that a GOSS press meets the requirements more simply, economically and with less effort than any other. Many users will testify to this. Let us know your requirements.

THE GOSS PRINTING PRESS CO.

CHICAGO, Main Office and Factory, 16th St. and Ashland Ave NEW YORK, 220 West 42nd St.

GENUINE LINOTYPES

- Not Imitations -

The Best Composing Machines in the World at the Lowest Prices



MODEL 18 Two-Magazine Model 5,

Two-Magazine Model 5 with Auxiliary Magazine, Model 15 (Single-Magazine Linotype)\$1,750

Model 5 (Single-Magazine Linotype 2,200

2,300 Model K(Two-Magazine Linotype

Model 4 Double-Magazine 2,600

Two-Magazine Model 18 (2,600 Linotype (Two-Magazine Model 5

Model 19 (Same as Model 18 with Auxiliary Magazine) 2,700

Model 16 (Double-Magazine) 2,900 Linotype

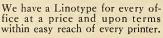
Model 17 (Same as Model 16 with) 3.000 Three-Magazine

3,600

Model 14 (Same as Model 8 with) 3.700

Model 86

Four-Magazine Model 91 4.150



SEND FOR FULL DETAILS



Double-Magazine Linetype.



with Auxiliary Magazine.

Rebuilt and Used Linotypes from \$1,000 Upward

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO 1100 S. Wabash Avenue

SAN FRANCISCO 646 Sacramento Street CANADIAN LINOTYPE, LIMITED, TORONTO

NEW ORLEANS 549 Baronne Street thsonia

We advise the utmost conservatism
In the placing of orders for inks
And in requests for quotations,
As the abnormal demand for goods
Has the tendency to produce
The very conditions all are so
Anxious to avoid: namely
A further rapid advance in prices,
Followed in all probability
By a sudden fall which
Will cause heavy losses to all
concerned.

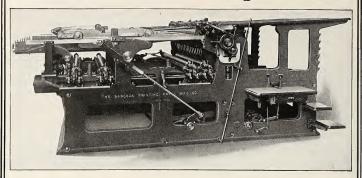


Sigmund Ullman Co.

New York Chicago Cleveland



The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

The careful plan for

Perfect Ink Distribution in the "Optimus"

involved great patience and skill in the working out of details, for upon the success of every detail depended the perfection of the whole.

OUR NEW PATENTED ROLLER TRIP

is a good illustration of this painstaking work. The Trip can be thrown into action or out, in a few seconds. When in action it holds the duct roller out of contact with the fountain roller, when the cylinder is tripped—automatically cutting off the ink supply. On some grades of work this is most desirable to prevent change in color.

It is adjustable and can be set to feed ink with the cylinder tripped, when inking forms.

The fountain can be set to feed any desired amount of ink. The entire ink-feeding mechanism is simple, having few parts, each readily understood and every adjustment easily made. Everything necessary or desirable for it to do, it does perfectly.

All printers must appreciate the economy, convenience and perfect operation of

The Babcock "Optimus" Inking Arrangement

Write for our catalogues. See the "OPTIMUS" at work.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.







FOLDER NO 189

VOUR business growth depends a good deal on shrewd selection of equipment.

It isn't profitable to buy a folding machine simply because it does a variety of odd folds, unless your everyday requirements demand such a variety. You would be only tying up your capital and getting nothing in return.

It is better to buy an elastic folder, the range and capacity of which is suited to standard needs, and which can grow right

along with your business.

Such is the Dexter No. 189. It is built in units. You can get as many units as you need now, and add any or all of the extra six units as your range of work increases. Thus, every cent of your investment produces profits - and that's what you're in business for.

The basic unit of No. 189 handles sheets 81/2 x 11 to 28 x 42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

A post card will fetch 'em.

No. 189 is not built to perform stunts or to do freak folds. We are not in the circus business - neither are you. It will do your standard work - the kind that adds the most profit to your bank balance - easily, speedily, econom-

Want to see sample folds and receive more information?

Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery New York Chicago Philadelphia Detroit Atlanta · Dallas San Francisco Toronto

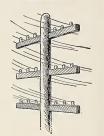




FOR HIGH-GRADE PRINTING INKS







Through the Lavish Expenditure of Money

Good Luck and Good Management, we have been and are in good position to supply

Most Shades and Grades of PRINTING INKS

The tremendous volume of our sales indicates our prices are right. The Inks you require may prove to be our long suit.

The Queen City Printing Ink Company

CINCINNATI

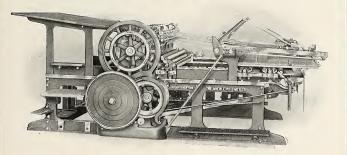
BOSTON PHILADELPHIA CHICA DETROIT MINNEAPOLIS

CHICAGO F

ROCHESTER

KANSAS CITY

TheMichle



The Whole Is Greater than a Part

When a machine is right in every respect, your attention is not likely to be attracted to any of its individual parts.

Any separate detail is of comparatively little importance unless it is wrong.

And a part is good only as it works harmoniously with every other part to make a perfect unit.

In the Miehle, it is not some one or other item of excellence in design or some special superiority of workmanship or material that makes the press the most perfect machine of its kind.

It is the perfect harmony of the whole, the perfect balance, that is responsible for its unequaled efficiency, its extraordinary convenience and its apparently unlimited life.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Co.

Manufacturers of "The Michle" and "The Hodgman" Two-Revolution Presses Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

The Constantly Changing Conditions

in the printing business and methods of handling composition cause the printer to make endless investments in new equipment. In the



Imposing Table Made Up with Hamilton Horizontal Steel Units Nos. 458-B, 458-H, 458-I and Iron Top 22x35 Inches.

last ten years of almost constant improvement in the printing business, thousands of dollars worth of machinery and equipment has become obsolete in the Pressroom and in the Composing-room. The wise printer must recognize these conditions and change his equipment to meet them; otherwise his plant will be far from efficient.

The Hamilton Mfg. Co. have through their thirty-five years of experience evolved a system of building equipment for the Composing-room, such as Cabinets, Imposing Tables, Storage Racks,

etc., which is of such a flexible nature as to be changeable in its general construction to meet the new conditions as they arise. This improvement in printers' furniture is one of great importance to every printer who is interested in keeping the efficiency of his shop at the highest point.

Any printer about to install new equipment owes it to himself to investigate this new idea in printers' furniture thoroughly. An Efficiency Engineer will be sent, if desired, to give more information regarding the Hamilton method of building equipment for printers and to present plans for improving conditions in your plant.

The Hamilton Manufacturing Co.

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.



TO PRINTERS-

Do like scores of your fellow craftsmen and PRINTY PE your copy, proofs, lay-outs, etc., on the Oliver. Quicker and outs, etc., on the Oliver. Quicker and cheaper than submitting press proofs first. Eliminates alterations, re-setting, etc. Saves time and money. Type, signs, borders, rules, etc., all done on the PRINTYPE Oliver, with vertical and horizontal line-ruling device and Selective Color attachment included FREE.

TO PUBLISHERS-

Every Publisher ought to have a good typewriter and our plan makes the Oliver the easiest to own. Mail the coupon for full particulars and ask us to take part payment in the form of advertising.

-Started 1896 - Completed 1915 -Test Ended 1916

The Extra-Capacity Typewriter That Brings a Bigger Day's Work With Nearly a Third Less Effort

The great Work-Test has closed. Thousands of users employed this master machine to tabulate, bill and write all manner of forms from a postage stamp size to the widest insurance policy.

It was a monumental typewriter test, and lasted

The returns — now in — proclaim that the Oliver "NINE" will increase any typist's capacity, whether novice or expert.

Try It Before You Buy

One reason is the new Bi-Manual Duplex Shift that multiplies speed and makes touch writing 100 per cent easier!

Another is the trifling effort required to run this clear, accurate writer all day!

The touch is the lightest known for a standard key-board and never tires the muscles; the silence rests the nerves and brain; natural down-glance reading and PRINTYPE rest the eyes.

Several great Olivers were built before this "NINE." One gave visible writing to the world. But each was only a step toward this life-time finality.

Check Protector

one of united the standard of The Selective Color Attachment writes two colors at option - and acts as a valuable check protector besides! This feature does the work of an office appliance that would cost from \$12 to \$20 extra. But we give it FREE on the Oliver "NINE."

We take your typewriter, regardless of make, to apply on this brand-new Oliver "NINE" that even a novice can operate. A liberal allowance to those who act quickly.

No Price Advance

In spite of its added values, we're selling this new-day typewriter at the old-time price and special terms - 17 cents a day! And remember, you need not risk a dollar until you've tried this remarkable writer on your own kind of work.

SEND TO-DAY for Oliver Book de Luxe that discloses the facts that staggered experts. You assume no obligation.

The Oliver Typewriter Co. 1281 Oliver Typewriter Bldg., Chicago

MAIL THIS FREE COUPON NOW

The Oliver Typewriter Co. 1281 Oliver Typewriter Bldg., Chicago, Ill.

Send free, postpaid, information marked in the square-

Oliver de Luxe and special uses for printers.

Oliver advertising trade plan and new Book de Luxe. Name

Business

Address

Your Stationery Should Represent Your Opinion of Your Business

THE stationery that a printing house uses should be representative. If you tell your customers that better printed matter means better business, you should prove the case by taking your own medicine. Will you fairly answer these questions? Does your letterheading represent your work and your ideals? Are you willing to say that your letterheading stands for your conception of the best the modern master printer offers?

For your use, we recommend

Old Hampshire Bond

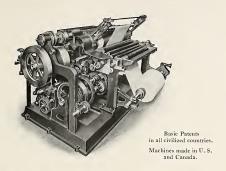
There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slip-shod methods. Fifteen years of advertising have told the public these things, and the benefit of the national reputation Old Hampshire Bond holds will work for you if

you give it an opportunity.

HAMPSHIRE PAPER COMPANY

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS



The Multisize Rotary Press

illustrated above has printing cylinders 12½" in circumference and 30" in width and will print a sheet of any size desired from 1" up to 19" long, around the cylinder, in one color, and rewind or cut into sheets.

It will print the same sizes, in two colors, and cover one-half the sheet with printing.

For short runs, it will save 50% of the plate bill over any other Rotary made.

When run as a regular $12\frac{1}{2}$ "Rotary, it will print the entire $12\frac{1}{2}$ " in one or two colors, the same as any other $12\frac{1}{2}$ " Rotary.

Convertible from a Multisize to a straight Rotary by the simple shift of a lever.

It is an ideal press for Candy and Caramel Wrappers and small label printing, whether it is desirable to have the paper stock run from roll to roll or from a roll and delivered in sheets.

We have attachments for cutting, punching, perforating, etc.

The MULTISIZE ROTARY is a wonderful press. It is made in a large range of sizes and if you are interested in Rotary Presses, you simply must get acquainted with us.

The Multisize Rotary Press Co., Limited

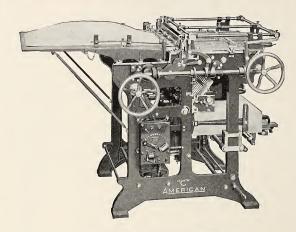
Business Office: 19-23 Charlotte Street, Toronto, Canada

Unfold Your Folding Problems to the

AMERICAN

HIGH SPEED TAPELESS

JOB FOLDERS



Some Reasons Why An "American" Will Increase Your Profits

DOUBLE THE SPEED

That Means Half the Cost

GREATER ACCURACY

That Means Pleased Customers

LESS SPOILAGE

That Means More Profit

HALF THE FLOOR SPACE That Means Less Overhead Charge

ANY WEIGHT OF PAPER, WITH OR AGAINST THE GRAIN, RIGHT ANGLE AS WELL AS PARALLEL

That Means You Can Tackle Anything-Everything

Send for Illustrated Catalogue H of Models A and B and Then Get a Demonstration

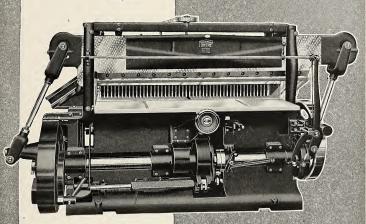
THE AMERICAN FOLDING MACHINE COMPANY WARREN, OHIO

OUR many years of experience, a study of the machine in daily use, and closest investigation, allows us to say that the Seybold "Dayton" cutting machine is the one cutter for all purposes, and for cutting all classes of stock.

> "We do not believe that there is a paper which this machine will not cut, without the slightest difficulty."

> > - Byron Weston Co., Dalton, Mass.

丁川三 SEYBOLD DAYTON AUTOMATIC CUTTING MACHINE



The Sevbold Machine Co.

Main Office and Factory: DAYTON, OHIO, U.S. A.

New York — 151-155 W. 26th St.
Chicago—119-114 W. Harrison Co.
Toronto, Canada — The Barnhart Type Foundry Co.
Toronto, Canada — The J. L. Morrison Co.
Tuninger, Canada — Toronto Type Foundry Co., Ltd,
San Francisco—The Norman F. Hall Co.
London—Smth-Horne, Ltd.

COME TO PHILADELPHIA



The Cradle of Liberty

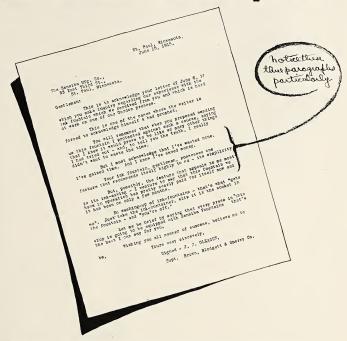
The Home of the Monotype

The Cradle of American Liberty and home of that great statesman who wrote himself in his will as "I, Benjamin Franklin, Printer," has been chosen for the meeting of the Twelfth Annual Convention of the Associated Advertising Clubs of the World, from June 25 to 30, 1916. Philadelphia is also the home of the Monotype. In hearty co-operation with the aims of the Advertising Clubs, the Monotype Company extends a cordial invitation to all other members of the Association, and to disciples of Franklin everywhere, to visit its factory at Twenty-fourth and Locust Streets, where remarkable developments in advertising typography will be demonstrated.

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

Creators of machines for printers to cast their own type Creators of machines to cast leads and rules any length CREATORS OF NON-DISTRIBUTION

Ink at "ante bellum" prices



If you were approached with a reasonable proposition that would make it possible for you to buy ink to-day at "before the war" prices you would certainly be interested enough to ask for details.

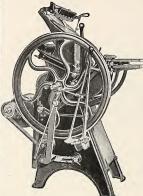
WE HAVE JUST SUCH A PROPOSITION TO OFFER

It not only reduces your ink bills but it enables you to get more and better work out of your job presses. A post card will get you details. Send it to-day.

THE SENSIBA MANUFACTURING CO.

ST. PAUL, MINNESOTA

Gain 5,000 Impressions Per Day By the Pearl Press



Every print-shop of whatever size needs one or more Pearl Presses for its small work. Here is how one printer puts it:

"I had overtime wages and gas bills to pay till I nearly went broke. Now I put all my small jobs up to 10M runs on my two Pearl Presses. Boys at \$8.00 per weck operate these presses, and turn out actually twice the printed impressions as the more expensive feeders on the larger jobbers. I can depend on an average of 20M impressions per day from each of the Pearls, excepting on occasional days when numerous short run jobs reduce the average."

The low-priced, simple, hand-fed Pearl Press is a strong competitor of the complicated, expensive to buy and to operate automatic feed press, on production, and on a dollars and cents investment proposition the Pearl is really in a class by itself.

The Pearl is the Lowest Priced Job Press on the Market and the Biggest Money-Maker

We sell Pearl Presses subject to thirty days' trial, so the printer can test it out on his own floor under his own conditions. He doesn't have to take anybody's word for its durability, conveniences and pro-

Request catalog of Pearl Presses

Golding Manufacturing Co. FRANKLIN, MASSACHUSETTS

Additional Products: Golding Jobbers, Golding and Pearl Cutters, Hot Embossers, Safety Appliances, and Various Tools for the Printer

Like the Jewels in a Watch

To prevent wear and insure safety, speed, and light running qualities, by eliminating fric-tion so far as that is mechanically possible, all

DIAMOND POWER CUTTERS

are now equipped with HYATT Roller Bearings as shown in this phantom, sectional view.

This illustrates only one of the many points of superiority in construction that distinguishes Diamond Cutters. This superior construction makes them cost more to build; and makes them more productive for the users.

Cutting down your power and repair bills and saving in time and labor are productive results that mean more to you than a slight saving in purchase price. What you save by using a Diamond Cutter makes it the most profitable because the saving is continuous.

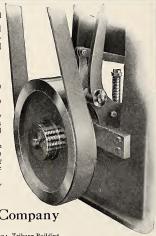
If you select your power cutter on a basis of EVENTUAL COST, it will be a Diamond.

Sold by all dealers - Write for catalogue.

The Challenge Machinery Company

Grand Haven, Michigan

Chicago: 124 So. Fifth Ave. New York City: Tribune Building



Two Scott Multi-Unit Triple-Octuple Presses

The Largest Newspaper Presses Ever Built

Will Be Installed in the New Building of

THE DETROIT NEWS and TRIBUNE

These Triple-Octuple Presses are unquestionably the largest producers, as it is possible to operate the machines in the smallest individual combinations for the numbers of pages required. For instance: 14, 16, 28 and 32-page papers are best produced on Quadruple Presses; 18 to 24-page papers on Sextuple Presses; while 26 and 30-page, or 28 and 32-page, composed of unequal sections, are run with Octuple Presses.

An Octuple run, feeding from four rolls of paper, requires double the number of stops for paper-roll changes that is needed by Quadruple Presses, and as the slowing down for core ends and speeding up after changing, as well as any web breaks, stop the production of four printing sections in an octuple, and two in a quadruple, it is easy to see why two independent quadruples will turn out many more papers than an octuple, and other combinations in proportion.

The Scott "Multi-Unit" system can be started with a single unit and one folder, and can be expanded to any desired extent. No matter what your requirements are now, or ever will be, the Scott "Multi-Unit" will fit them, without trading presses.

The selection by the Detroit Evening News of Scott "Multi-Unit" Presses for their new building was based upon the actual results obtained by them on one of these machines in their present plant through exhaustive tests, in which the efficiency, producing capacity, reliability and all-round superiority of the Scott "Multi-Unit" Press over their High-Speed and Standard Decked Presses was thoroughly demonstrated.

We make a specialty of studying and solving pressroom problems, and supply the most efficient machinery to suit each individual case. Why not let us study *your* conditions? We may be able to suggest methods that will reduce your cost of production and save you valuable time.

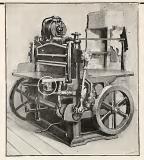
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK: Brokaw Building, 1457 Broadway at 42nd St.

CHICAGO: Monadnock Block



CONVENIENCE—SAFETY RELIABILITY

trolled by Sprague Electric Enclosed Automatic Starter, mounted under feed table, with insulated operating lever.



Write for Bulletin No. G-4 SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY lain Offices: 527-53I West 34th Street, NEW YORK, N.Y. Branch Offices in Principal Cities

Emblematic Cards

Our Trade Catalog No. 34 will be cheerfully mailed on request.

STAUDER ENGRAVING COMPANY



Steel and Copper Plate Engravers Printers and Embossers for the Trade 231 N. Fifth Avenue - - Chicago





The Points of a

Point One

Tight spacing can not spring a Star Composing Stick out of measure.

Get point two next month, or, better still, ask us for all the points to-day. A post card will fetch them. On sale by supply houses generally. STAR TOOL MANUFACTURING CO. SPRINGFIELD, OHIO, U. S. A.

Berry Round Hole Cutter

The machine that cuts clean holes with sharp edges and no burrs The Berry has a capacity of

fifty inches per minute and cuts clean and sharp,

through any kind of stock from newspaper to binder's board

Made in Four Sizes One table model and three floor models

Berry Cutter and Bit

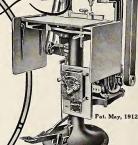
revolve in opposite directions, automatically cleaning and never heating

Fully Equipped

with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company 309 N. Third St.



This is Berry Number 4 **Automatic Lift**





It Increases Old Profits—It Creates New Profits

Analyze that statement. We are prepared to prove it by your brother printers who use



THE EMBOSO PROCESS

Any printer who has ordinary equipment in condition to do good work can produce relief printing in either embossed or engraved effects, direct from the type and cuts he uses every day. He can make deliveries quicker than on common work, because Emboso printing is the only kind that is dry when it leaves the machine.

He can make more money on Emboso work than he has ever been able to make on flat printing.

He can sell relief printing to customers who never gave him an order for flat printing, and he can sell fine work to many old customers who have been using common printing because the better kinds have always been too expensive by the older methods.

One printer says: "Putting an Emboso machine in a printing office is just like turning water onto a desert. It makes things grow where they never grew before."



It takes work up to 12 inches wide and any length. It is the best all-around machine for the average shop. You can buy it through any supply house or direct from ut.
The price will be \$300, and it will increase your profits from the day you begin to use it.

There are after such price and smaller. White for samples and information, and terms if you want them.

EMBOSO SALES COMPANY, Riggs Building, Washington, D. C.

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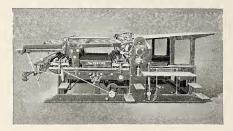






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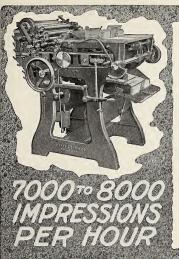
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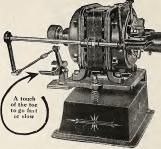
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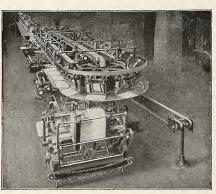
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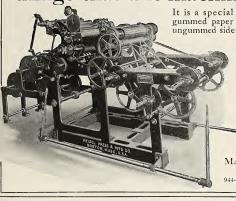
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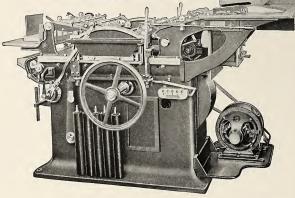
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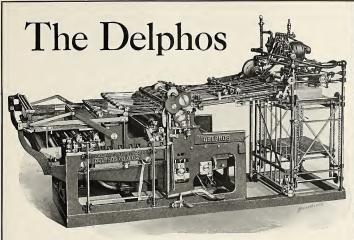
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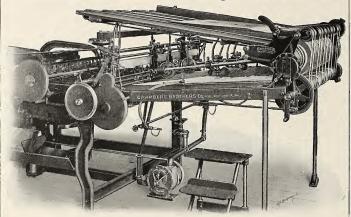
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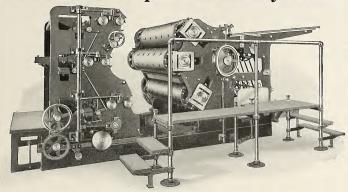


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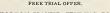
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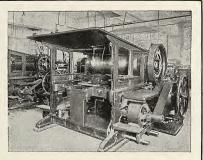
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The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McOUILKIN, Editor

Vol. 57 JUNE, 1916 No. 3

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U.S.A.

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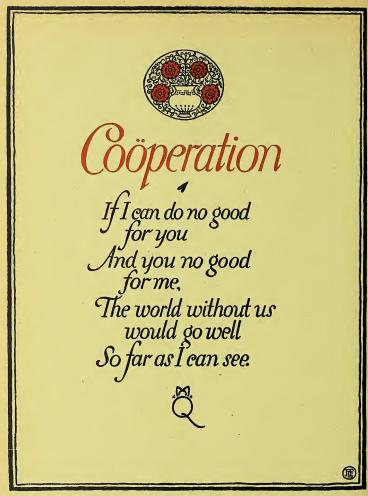
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Vol. 57

JUNE, 1916

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Breaking the Ice

By ROSS ELLIS



OE WARD stalked into the private office of the Lee Printing Company and stopped beside the desk of his employer. Joe was well past fifty; but it was rage rather than age that made his voice tremble when he spoke.

"Mr. Lee," he began, "am I to understand that you don't trust me?"

Herbert Lee shook his head, a puzzled look on his face. "Why, no, Joe. Where did you get any such idea as that?"

"I find a notice on my desk," said the salesman, "to the effect that I'm expected to hand in a written report on every call I make. I've been selling printing for a good many years, and this is the first time such a proposition has been put up to me. It's an insult!"

"Not meant that way at all," denied Lee. "Where does the insult come in?"

Ward slapped a pad of the offending report-blanks down on the desk. "It's an insult to insinuate," he stormed, "that unless I hand in a bunch of these reports every night you don't know whether I've been working or not. I guess my record speaks for itself."

His employer laughed pleasantly.

"Sit down, Joe, and cool off," he invited. "I know perfectly well that I don't need to keep tabs on you. You've done good work for me, and for others before you came with us, and you are a hustler if there ever was one. But you must remember that some of the salesmen on our pay-roll haven't so enviable a record—and don't seem to be on the way to make one. They go out in the morning and come back at night, and the assumption is that while they're away from the office they are working; but I'd like to have some check on what they actually do. Anyhow, a live list of potential customers with the names of the individuals who place the orders and a brief



"Am I to understand that you don't trust me?"

summary of the prospects for business will be a mighty valuable thing for me to have."

"I have it for my territory," said Ward, "right here." And he tapped his forehead.

"Not nearly so convenient a record for me as the reports would be," said Lee. He held up his hand as Ward started to speak. "Just a minute, Joe. I'm not going to demand that you continue this system, but I do want you to help me start it going. The others need something of this kind, even if you don't, and they'll follow your lead. I want you to hand in your reports regularly for a week or so, until the other boys get the habit. Then you can drop if you want to. You understand, I'm sure. Can I count on you?"

"Why, certainly," agreed the salesman, much mollified. "I'll be glad to help you, and I don't doubt the system will be a good thing for some of the other boys. They don't work any too hard, that's a fact."

He took his pad of report-blanks and went out of the private office in a very pleasant frame of mind. To the junior salesmen who were grumbling at the innovation he spoke briefly but forcefully.

"More work? Of course it means more work," he scoffed. "What do you think you're drawing salary for? I guess you can stand it if I can. It looks to me like a good thing."

Shortly thereafter he put on his hat and started forth on his rounds.

The success which Joe Ward had thus far achieved had been largely due to a good pair of legs and a whole-hearted willingness to use them. His territory was large and he covered it thoroughly, up one side of the street and down the other, stopping at every office no matter how insignificant. A cheery word of greeting, a request for orders, and Joe would be on his way again, intent on seeing the largest possible number of prospects in the hours he worked—and he worked a large number of hours. He was almost as

impersonal and ubiquitous as a circular letter. With this system the call-

report played havoc at Joe's first stopping-point.

Into the Bayne Dental Supply Company he swung, stopped at the railing and saluted a clerk whose face was familiar. Joe did not know his name, but once this same clerk had placed with him a small order for rush delivery.

"Not a thing to-day," smiled the Bayne employee. "Some other time.

Sure, I'll keep your card."

Ward was three steps on his way to the next office before he remembered

the call-report.

"Shucks!" he muttered. "If I stop to fill this in it will certainly cut down the number of people I can call on in a day. Let me see; what's that man's name?" He could not answer that question, and he suddenly realized that although he had called at the Bayne Dental Supply Company many times he had never known the buyer's name.

Having given his promise to Lee, it never occurred to the salesman to do less than fulfil it absolutely. He turned squarely about and re-entered the

office which he had just left.

"I have to fill out this thing," he explained to the clerk to whom he had been talking, "and one of the things I have to get is the name of the man who buys the printing. How do you spell your name?"

"The name you want," said the clerk, "is Amos D. Wells. He is the secretary of the company and does all the real buying. Sometimes I place

routine orders, but only when he tells me to."

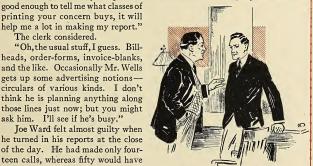
This was news indeed. Joe had always taken it for granted that the man who had placed the one order would do all the buying.

"Thanks," he said, jotting down the information. "Now, if you will be good enough to tell me what classes of

help me a lot in making my report." The clerk considered.

"Oh, the usual stuff, I guess. Billheads, order-forms, invoice-blanks, and the like. Occasionally Mr. Wells gets up some advertising notionscirculars of various kinds. I don't think he is planning anything along those lines just now; but you might ask him. I'll see if he's busy."

Joe Ward felt almost guilty when he turned in his reports at the close of the day. He had made only fourteen calls, whereas fifty would have been nearer his average.



"I do want you to help me start it going.

"Making out those reports certainly slows me up," he told himself.
"Any one would think I'd been loafing on the job, yet I've been busy every minute. Maybe when I get used to the system I can speed up a bit."

This did not prove to be the case. Ward found that an unusual percentage of those on whom he called had orders ready to place or business in prospect which required discussion. His average number of calls per day had diminished rather than increased at the end of the week during which he was pledged to use the call-reports. But when he checked up the totals in his order-book he was not dissatisfied with the week's work. Nor did the head of the Lee Printing Company exhibit any signs of disappointment.



"I guess you can stand it if I can."

"You're all right, Joe," he beamed. "If I had a few more men like you, I'd have a shop full of work all the time. The other boys are doing better than they were, though, since we started that report system. How do you like it as far as you've gone?"

"It has taken me six days to get from Landin street to Dinsmore," said the salesman. "Ordinarily I could have covered that ground in two days."

"Drop the reports, if you like," said Lee. "All I wanted you to do was to break the ice."

Ward shook his head. "I think I'll keep on as I'm going, if you don't mind. I've been thinking the matter over, and it seems to me that a system which enables me to increase my sales is a pretty good one to follow. It is true that I haven't covered more than one-third the ground I usually do; but I have a feeling that on the concerns I've seen I have made a stronger impression than I ever did before."

"Well, it's a fact," said Lee, "that the important thing is the number

of orders you get, not the number of calls you make."

"Right. And when it comes to eliminating the chilly barrier that usually bars out the printing salesman from the man who really does the buying, the call-report is the best little ice-breaker I've ever found."

Printing as a Means of Education*

By MISS KATHARINE M. STILWELL



T was nine years ago last January that I took charge of printing in the School of Education. At that time, so far as I know, only in the Francis W. Parker School was "printing" a schoolsubject in the Middle West. We ourselves had but a meager equipment, barely enough for four pupils, and not even a room to work in, only a dark corner in the fourth floor corridor.

Four and a half years ago, there were in use only fifty-seven school printing outfits in the United States. To-day over nine hundred teachers are teaching printing in as many schools and shops. The value of their equipment runs into thousands of dollars, and the marvelous response, both in numbers and in enthusiasm, which greeted the call for this organization testifies, as nothing else could, to the educational interest in this subject.

It is well, I think, that we should pause in this point in our progress, for this occasion marks a stage in our history, and consider what this phenomenal growth means. How much of it is the result of the popular cry for trade schools, vocational training, and industrial education? What part, if any, is due to the inherent educational value that lies in the subject itself?

Undoubtedly, the demands for vocational education have largely influenced the introduction of the teaching of printing. That these demands have not been wholly responsible for its growth is proved by the fact that the five leading industries have not invaded the educational field to any such extent as has printing.

Printing justifies its entrance into the schools on the ground of vocational training, for it fulfils the basic requirements of the advocates of vocational education. It belongs as well in the class of humanistic studies by right of its kinship with the other subjects in a school curriculum: history, civics, science, mathematics, English, and art. It occupies the unique position of being a subject which leads out in two seemingly opposite directions. Seemingly, I say, for while the ends to be attained differ, they are not antagonistic; and printing, if properly directed, may lead to either or to both results.

In itself, it offers an acquaintance with the world's sixth largest industry, one which is an acknowledged factor in the world's civilization. As a practical school activity, it affords a training that is suited to every pupil, be his tuture in shop or in office. Whether or not its aim be that of turning out printers, the result is such as to fit a pupil for printing as a vocation if later

^{*}An address delivered by Miss Katharine M. Stilwell, teacher of printing at the School of Education, University of Chicago, before the initial meeting of the International Association of Teachers of Printing, Central Section, held at Grand Rapids, Michigan, May 3 to 6, 1916. Copyright, 1916, by Katharine M. Stilwell.

in life he should choose to follow it. That same training also fits him for any other occupation which demands power to think in terms of objects, a trained hand, a cultivated artistic sense, an appreciation of honest work, and a feeling of social responsibility.

Since this subject comes into the school from two widely different points of view, it follows that two different teaching ideals prevail. One, the trade idea, has for its purpose the training of a boy in the technic of printing. It teaches him to do good work according to accepted commercial standards, and aims to fit him to enter the industrial ranks as early as possible. (I will come back to this later.)

Under the other ideal, printing has come into the school because it is a means to general education. It is a manual-training subject based on the same general principles that underlie all the manual arts. As such, it is directly related to all the other subjects in the curriculum. Its influence was felt early in our civilization, and, under the guise of history, we have sometimes tried to teach our pupils something of what the world owes to this invention. But knowledge to become power must function in action, and printing becomes a vital element in the education and life of a student only when he assimilates his knowledge of its history and development by actually printing. That this process is educative is recognized by others than printers and teachers. Writers, novelists whose business it is to reflect life, have testified to this fact. Arnold Bennett, in "Clayhangers," says: "One can not be a compositor for a quarter of a century without insensibly acquiring an education and a store of knowledge far excelling the ordinary."

At some point or other printing touches every study and every force in the school. I am not going to dwell upon its relation to English. That relation is so patent that it is the argument first seized upon and emphasized by every one who advocates the teaching of printing. In this connection I want to make just one point: Greater than a knowledge of the rules governing English, greater than any fact connected with English training which may be learned in the print-shop, is the attitude of mind there engendered toward form. The conscious attention to form in typesetting leads to close observation of all form, and results in a habit of accuracy, and a respect for form — a respect which in the average schoolboy is conspicuous by its absence.

I am convinced that there is in the print-shop a wealth of raw, mathematical material which should be made available to the teacher, and I hope some one will soon make that his task. There are, however, some required mathematical computations obvious even to the beginner. Learning the spaces can be made the basis for a drill in fractions, and the pupil soon finds that spacing is a problem in arithmetic; that setting the feed-gages means measuring; that it is not a matter of judging simply with the eye. Finding the number of ems in composed type, measuring manuscript, estimating the

amount of body-type required for a given page, calculating the amount of paper needed for the work in hand and its cost—all these and similar problems arise in every print-shop. As mathematics, they are simple; but they are valuable problems for the pupil because he recognizes the necessity for solving them, and solving them accurately.

Unless the teacher be well versed in science, he finds himself at a loss to answer the questions that even a sixth-grade boy will ask about the press. the composition of the rollers, the making of type and ink. This indicates a possible correlation between the work in science and printing. The study of mechanics and electricity which most schools attempt may well find practical application in the print-shop. That correlation is one that has not yet been worked out, but I will say incidentally, that, aided by the Science Department, it is the subject of study in my own school. Printing is essentially an industry. Yet it is more: it is an art. From one point of view, it is an industry dependent upon art; from another, it is art expression itself. Every beautiful page conforms to certain principles of design. The pupil must be taught these principles - harmony of shape, harmony of tone, and balance - as they relate to printing. The printing problems are art problems. The printing teacher and the art teacher must work as one in their solution. The study of art in printing leads to visits to museums and art galleries, to making collections of examples of fine printing, to a definite effort to improve the taste of the pupils by teaching them to know and to admire what is best in typography.

The pupil feels the meaning and value of his own work only when he is able to place printing in its true historical setting. To this end, he should be taught the various ways this work has been carried on from the days of the clay tablet or the making of tables of stone to the modern methods in use to-day. He should learn of the various materials used in these processes clay, stone, wax, leaves of trees, papyrus, parchment, vellum, paper. He should know of the making of books, the beautiful illuminated manuscripts of the thirteenth century, the block books of northern Europe and the early printed books. He should become familiar with the work of the early printers - Gutenberg's forty-two-line Bible, which William Morris says has never been excelled, the Fust and Schoeffer Psalter, the Aldines, the Jensens. the Elzevirs, the Plantins, the eighteenth century French books. He should see good books of our own period and know of our great publishers and printers. The relation of printing to its allied industries, the binding of books, the making of illustrations, the manufacture of ink, modern papermaking, typecasting, machine composition, the cylinder press, the composition of rollers, are all topics of great interest to any natural boy or girl. The school print-shop should be a center with its interests radiating outward to these modern, vital forces in the world about it.

Let me here sound a word of warning, for I see a danger confronting us. If we do not see the educational relationships of our subject, or seeing them, refuse to correlate them in our teaching, then will printing fail to be a means of education. It will disappoint its friends and adherents, just as some other forms of manual training have not fulfilled the hopes and expectations of those who advocated them. We, too, shall be accused of failure, and with some show of justice. For technic without the educational content is, if such a thing can be, somewhat like form without thought.

Now to go back a moment to a consideration of the vocational ideal.

Let me speak of that as prevocational or industrial work as adapted to elementary schools, and vocational work as applied to high-school pupils.

I have no quarrel with vocational education. I recognize its value and necessity. At a time when boys and girls begin to look forward to and choose their life-work, it is fitting for the schools to offer courses which shall lead them in the chosen direction. Only I beg that these courses be given in conjunction with existing courses. Let the public schools be enlarged and adapted to the growing needs of all boys and girls, and let us not put any slight upon labor by separating it and its followers from the traditional high school.

On the other hand I do not believe there is need for prevocational work. I am persuaded that the economic necessity for boys and girls leaving school early does not exist to the extent that many people believe it does. I venture the assertion that three-fourths of those pupils who leave school between the fourth grade and the high school do so because they are dissatisfied with existing conditions. It is a criticism upon our curriculum and our methods of instruction. Give to all boys and girls a chance to learn through the introduction of practical activities, improve our work, our own teaching; in this way we may keep our pupils through the grades.

What is there that I have indicated as the work of printing in a general education course that is not vital to the work in the prevocational course? What demand is there in the industrial class that is not here met?

You may say the prevocational training in technic is greater. I answer, a smattering of knowledge, a minimum of skill in any subject is not educative. The pupil must gain control of his tools, must know the limitations and possibilities of his material before he can do creative work; and age for age, time for time, as much technical knowledge and skill can be acquired in the one case as in the other. Any course in printing should require of its students good work according to accepted commercial standards. If I have not emphasized this earlier, it is because it seems to me self-evident that the first step in teaching printing is to teach how to print.

I very much question the wisdom of having printing classes enter the commercial field. The time element which enters into a commercial job is apt to take the attention of the teacher from the child to the result; to shift

the emphasis from the producer to the product. To do work for pay is to interfere with the neighborhood printer to whom the work rightfully belongs. The pupil's time has not a money value, overhead expenses are not reckoned with, and the consequent cut in price is a detriment to the printing trade. No wonder there is opposition from the labor unions!

All printing done in school courses should be dominated by the social motive. It may be printing required by the school or by the individual, but it should be work whose social value is recognized by the one who does it. The work assigned should not be monotonous—it should present variety. If I may express an opinion, there is very little education to be gained by over-large runs on the press—printing thousands of blanks, for instance, for a Board of Education. That's a little too much like introducing child labor into the schools!

One more point: Who shall teach printing? As there are two opinions regarding the place of printing in the schools, so there are two answers to this question. The craftsman says: The teacher does not know how to print and is not competent to teach it. The schoolman says: While the printer does know his subject, he is not a teacher, and he is not able to handle classes nor to give instruction. Both are partly right. The teacher can not teach what he does not know, the Chicago Board of Education to the contrary notwithstanding. By permitting a teacher who holds a manual-training certificate—evidence only of skill in woodwork, by permitting such a teacher to drop his woodwork and take charge of printing, this Board thus says: Any one can teach printing. No preparation is required.

Whoever aspires to teach printing must learn the technic of printing. Who would be a teacher must study the child, must learn the laws of psychology, the rules of pedagogy. And I want to protest strongly against the fallacy that learning either the technic of printing or the psychology is a light task, that either can be done in a short time.

Who shall teach printing? Either the trained teacher or the trained printer, who can and will complete his preparation. It all goes back to the individual. The teacher of printing should be a man or woman of large vision, with a great capacity for work. One who sees printing, not as a trade, not as a commercial opening, but as an art industry, the art of a people whose national expression is not through its architecture, neither through its painting, nor its sculpture; but whose universal language is printing.

Such a teacher will see in his work an opportunity for training his pupils into citizenship. He will look beyond the technical knowledge and intellectual attainments to a higher result: the strengthening and upbuilding of the moral character. He will, through the print-shop, train the young people to work together for a common good, to perform some sort of social service, to feel in sympathy with the other workers.

And then this training given to these boys and girls, the future citizens of our democracy, will react upon printing itself. In the Middle Ages when all craftsmen worked for beauty, the making of a book was an art into which the craftsman put his thought, his life. These boys and girls, trained to see the beauty in service and to feel their work as an art, will bring once again to books and bookmaking the same high ideals. They will use their knowledge of art and of science to combine in consistent relations type and ink and paper, not according to old world standards, but in the light of modern inventions and modern truth.

Specialty-Printing Problems and How to Overcome Them

No. 5-Printing Size-Stickers for Shoe Manufacturers

By CALVIN MARTIN

ROBABLY no standard article made to-day requires so many operations during the process of its manufacture as the shoe, and, as is always the case, the printer is called upon to help out in creating a successful system. From the mammoth tag printed on six-ply check, twenty-eight inches in length and eyeletted in from three to five places, each eyelet having a

long string, down to the small size-sticker, one-half by one inch in size, printed in roll form and gummed with fish-glue so they will stick to leather. is quite a jump; but the printer, as usual, has to overcome the difficulty. These stickers are put up in rolls of one thousand, perforated, and inserted

in open-end cartons; twenty-six cartons, or sizes, to the case.

A small machine, fourteen inches high, six inches wide and eighteen inches long, having an enormous output, was recently put in operation for producing these stickers. It is rotary in movement, the cylinders carrying four rolls at a time. The press is built on the overhanging principle, one side-frame only, which makes it very handy to operate and more than doubles the output. The plate cylinder is slotted to receive ten beveled flat plates of figures, one-half inch wide and two inches long. These are held in place by beyeled clamps at the sides and ends. Centered between each figureplate is a steel perforator. When loaded with plates this cylinder is ten inches in circumference. The impression cylinder has the ordinary packing, and small strips of brass are added at ten points, spaced an equal distance apart, to receive the impression of the perforator. The roll is fed through these cylinders over an idler to a set of surface-wound slitters. The

rewinding arbor holds four small cores, to which are fastened the end of the roll. As the roll gets larger while the press is in operation it raises its center arbor. A throw-off is adjusted to the slitter so that it automatically stops the press when the roll grows to its proper size of one thousand stickers. The arbor can be changed by an expert operator in less than one minute. An output of 950 to 1,200 rolls an hour is easily obtained.

The diagrams herewith, Figs 1, 2 and 3, give a little idea of the construction of this machine.

The overhanging system is being used on small machines more and more

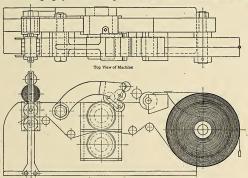


Fig. 1 .- Sketch of overhanging rotary press for printing size-stickers for shoe manufacturers.

every day. There is a machine in Brooklyn at the present time that is running with an overhanging impression of nearly eight inches and is doing nice work.

THE PRINTING OF ORANGE LABELS

With the development of the orange industry in California several new features were brought out, one of which included the printer. A syndicate of prominent fruit-growers went east and started certain parties at work on a machine that would automatically place the labels on oranges, sorting and boxing them at the same time. After considerable work this was accomplished. Then came the order to get the labels; but where to get them was a question. These labels are small, and must be round or oval in order to make a neat appearance. They must be in at least two colors, and some of the growers insisted on having three colors. They must be in rolls of from 5,000 to 10,000 each. No one cared to tackle the proposition. A handsome bonus was offered to the one who would produce the labels, still no one

seemed to care about attempting the work. However, the usual requirements for accomplishing an undertaking of this kind — infinite patience, hard, common sense, and the nerve to overcome difficulties — finally produced a machine which, to say the least, has an enormous output. It cost money — a lot of it — but the producer got it back the first year.

I have been requested by the owner not to give a detailed description of this machine at the present time. There are a few matters now under consideration that make it advisable not to do so. I can say, however, that it is rotary in movement, and completes the labels die-cut and rewound at one operation at an enormous speed. The machine is so small that when the operator is through at night he loosens the clamps on the bench and puts the machine in the safe over night. This bears out an argument which I have

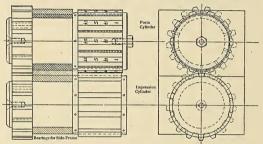


Fig. 2.—Arrangement of printing cylinders.

been using for years, and that is, the successful machine is the small machine with an enormous speed. The peculiarities of the trade make this more apparent each year.

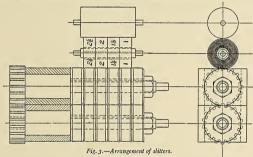
Oranges are now sorted in thirty-three sizes and thirteen grades, and the machine that does the sorting and puts on the label automatically is by no means a child's toy.

SUGGESTIONS FOR IMPROVING NUMBERING-HEADS

Why is it that numbering-machines are so hard to lock up in the ordinary form? It seems strange that with the great number sold daily to printers no attention is given to the convenience of the printer. Some manufacturers are now making numbering-heads on the point system. Well and good. What are the points? What good to the printer for every-day use is a numbering-head 63 by 126 points? All furniture of standard measurement is by picas or half picas, being multiples of six or twelve. Take the sixwheel head, for instance; it is not quite ten picas long, and is a trifle over

five picas wide. Why can't they be made to even picas or nonpareils so the printer will not have to use one-point leads when justifying them in the form?

I wonder if numbering-machine makers ever thought of making bar machines with changeable lengths? As they are now made, a bar head, in order to take a certain number of heads, must be run on a machine at least the size of the length of the head. With a system of side bars of various lengths, and an operating bar, these bar heads could be run where they were best adapted to the job on which they are to be used. If the plungers were made separately, and the side bars in lengths of six, eight, ten, twelve, fourteen, sixteen and eighteen inches, with plunger bars to match, the extra expense would be very slight in comparison to the benefits to the printer. If a small job required the use of three or four heads, it could be run on a



small press instead of on a larger machine. The various bars could easily be fitted to the plunger-heads, and the taking out of two screws at each end and side would not be very difficult. Machines made in this way could average one inch in width for six wheels where the present commercial numbering-head is about four picas longer. No one really needs the prefix "No." on his printing. Furthermore, machines made in this manner could be easily cleaned.

This system could be worked out so that heads numbering at right angles or crossways can be inserted. A printer would, undoubtedly, be willing to pay for these improvements, as he would be getting a run for his money.

BEING

"I think—therefore I am,"
And as I think, then so am I.
O may the thoughts sustaining me
Live so my work shall never die.

Energizing the Monthly Statement

By W. B. PARKER



LMOST all lines of business, both wholesale and retail, use the monthly statement as a means of securing regular payment of their outstanding accounts. But there is a great deal of difference in the results obtained by various business houses. The purpose of this article is to point out this difference and make such suggestions as would be of assistance

to one who has not given the subject special attention. It is an old saying that "anything that is worth doing at all is worth doing well." If monthly statements assist at all in bringing in the money—and they certainly do—then the best way of using them will bring in the most money. or in other words, add to the percentage of efficiency, and therefore the profits.

The first important point to consider is the form of statement to use. Very often this matter is left entirely to the printer, as though it were a matter of no importance at all. He is merely asked to quote on so many thousand statement forms and given a letter-head from which to pick out the lines or words to make up the copy. As nothing is said about the quality of the paper, he may use the cheapest he thinks the firm will stand for, and as it is usually a question of price instead of quality he does not feel it incumbent on him to give any advice in this regard. The result is that the majority of monthly statements in general use are not nearly as effective as they might be if effectively printed and ruled, and a paper used that would cause the recipient to give it more than passing attention.

This being true, there is a great opportunity for one who appreciates the difference in result between the use of the best and the cheapest stationery to make much of the possibilities that lie mostly dormant in the printing of the monthly statement. If every one used the most effective form its general use would cause it to lose some of the efficacy it now has, as it is in part the special attention that a "different" statement attracts that makes

it so especially efficient.

One form of statement that the writer knows to have been very satisfactory in use did not cost much more than the ordinary kind. It was printed on pink bond-paper and cut note-sheet size instead of the regular statement size. This made it stand out on the desk when the mail was opened by the debtor and was not so easily mislaid or improperly filed. There were two columns for items, one headed "Items Now Due" and the other "Items Past Due." At the bottom of the statement the following words appeared: "This statement is not a dun for items not due; for those due or past due we would appreciate your prompt remittance." You will

note that there was no column for items not due, but the form of wording used would cause the recipient of the statement to go over it to see if there were. The whole purpose of this statement was to get the debtor to pay attention to it on its receipt, instead of laying it at one side. And this was exactly the result obtained.

Next to an effective form of statement, the matter of regular mailing is the most important. It is customary to send them the first of the month, or somewhere near that time. In some business houses it depends on whether the office force have the spare time or are busy at something else—putting out circular letters or attempting to balance the ledger, for example. In case they think they are busy, then the statements are left for the days when there is nothing else to do. The effect on the debtor can readily be seen—if the statement comes in so late in the month that he has paid out a considerable amount to others he is quite likely to let it go to the next month. If finances work out badly for him during this month he may not really be able to pay the next month, and another slow account has been added to the creditor's books. The way to solve the problem is to tell the bookkeeper that the statements must be out on the first day of each month, no

matter what else must be held up, and to make him personally responsible for the carrying out

of this order.

Where a discount is allowed for payment within a certain time this should be indicated on the statement in a manner that will show up strong. If printed, red should be used for the line stating the discount, but a rubber stamp with purple ink is even more effective. Where no discount is allowed after the statement is sent, but would have been allowed if paid sooner. then the discount should be emphasized on the bill sent. There are two views on this matter of allowing discount, one that it is given because others do, but that the creditor would prefer that the debtor did not take advantage of it; the other, that the customer who discounts is the

ACDI	TING SHEET
Dear Sir:	
cate if correct by your sig enclosed. This is not a	over the following items and ind gnature? Stamped return envelop dun, but is for the benefit of or
bookkeeping department	t. Yours very truly,
	CREDITOR & COMPANY
	-
Balance due	
Items due since above da	ite
Payments since above da	te
Total amount now due	
Signed.	
Remarks:	
	5

Fig. 1.

most valuable customer in the end, even if the creditor does apparently lose money by his taking a discount. This latter view the writer entirely agrees with, and therefore believes that where a discount is allowed at all, it can not be too strongly brought to the attention of the debtor.

What is known as the "auditing sheet" (see Fig. 1) can be used to advantage in connection with the monthly statement in many instances, especially where there are a number of slow accounts that are perfectly good, and for that reason it is not desired to ask for the money although it is past due. The purpose of this sheet is apparently to have the debtor check up the items of his account and advise if correct, for the benefit of the bookkeeping department. This was the sole purpose when it was first originated by the Standard Oil Company, but with the addition of a few blank lines below the line for signature, it has been found to be an effective aid to collections. It loses its effect if used too often, and for that reason should not be used oftener than four times a year. It may be made out at the same time as the

statement, and fastened to it with a paper-clip.

It will be noted that the statement is made in the auditing sheet that a stamped return envelope is enclosed. This, of course, increases the cost of sending out the statements when the sheets are used, but the writer believes that in the average business the results obtained are worth the extra cost. even when no effort is made to otherwise make up for this extra expense. In some instances this can be made up by enclosing a special sales offer or some piece of regular sales literature. Experience has shown that sales matter enclosed, if limited to one extra sheet, does not detract from the attention paid the statement. Where it is possible to make a special offer, with a time limit of, say, ten days, it may bring in a number of orders that otherwise would not be booked, as well as secure the payment of the past items more promptly than if there were no special reason for a prompt answer. The plan is quite easy to adapt to almost any line, and a few trials will show exactly what methods give the best results in a given case.

STATEMENTS

Statements tell you what you owe, and give the chance to say "That's so," or "No, it isn't." Anyhow, they save the danger of a row, if they're sent out straight of hand on a system wisely planned. If I owe a man a scad, nothing makes me feel so bad as when he never says a word until some time, and that absurd, he comes to life and wants that chip-I feel like giving him a clip to learn him not to brace a gent when he's bust without a cent.



Miss McGlashan is not a butterfly, but a butterfly farmer. Her "ranch" at Truckee, California, where she breeds rare specimens of the airy creatures, yields her a good income.

Photograph from the Collection of Edmund G. Kinyon, Grass Valley, California.



INDUSTRIES ILLUSTRATED—IN A BRONZE-FOUNDRY.

Waxing the Mold.

No. 11.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



Self. Individual persons and business firms Limitations. suffer more from self-limitations than from lack of opportunities. As in "Esop's fable of the monkey and the jar of nuts, where the monkey could not get his hand out of the narrow neck of the jar because he grasped too large a handful, we spoil our chances by lack of sense.

Please Don't thwart the work of your official representatives by your persistent neglect to give them the information they must have from you in order to know your needs. The conditions that have to be met by coöperating influences of yourself and others can only be met by you — you, yourself — making your official representatives your own personal representatives, and making their requests for information your first care.

omess. Personal popularity and fitness for the job seem to be strangely confused in the minds of men when candidates come before them for elective offices. The right man in the right place is always hard to get, but when we do get him we seem to be in a hurry to make a change. We take our views from our National Government, which was planned to avoid dynastic power; but if business firms are unable to do efficient work under short-term administrations, it seems common sense to consider organization plans from the business side and not from the polity of National Government, in which the loss of efficiency is supposed to be the insurance premium for avoiding dynastic rule.

Constructive
Organization.

Sponsibility for the welfare of the
gaining ground in America among
the owners of capital and craftsmen is obvious by
the success which has attended the constructive
efforts of Mr. B. G. Brady, in Boston, Massachusetts, and by the action of the Methodist conference in recognizing the constructive side of
trade-unionism. If trade-unionism is to come to
its full stature, it will do so through making itself
so obviously worth while to the craftsman that he

will feel he must have its benefits, and so worth while to the employer that he will feel he must have its advantages. Shop restrictions and coercive measures for the unfair and the unjust can then well be left to the ethics of the entire trade.

Unanimity. "If the fleas had been unanimous they could have pulled me out of bed," said Charles Lamb. We hear a great deal about coöperation, but the word has become shop-worn and without significance. Organization demands individual devotion to the ideals of the organization. Organize yourself into your organization — be unanimous — and magnanimous.

Mr. Nick J. Quirk and Timothy Cole.

The publication in our March issue of a copper etching of the wood-engraving of President Wilson was protested by Mr. George J. Beyer, the publisher of the engraving. The enterprise of Dr. Wellman Russell Moore procured the commission for Mr. Timothy Cole to make the engraving. The position that Mr. Cole's mastery of his art has won for him as the most eminent in his field also makes him the chief source of inspiration to the followers of the revived art of wood-engraving. Specimens of Mr. Cole's engravings having appeared in various publications, Mr. N. J. Quirk, an accomplished and enthusiastic wood-engraver, with the best of intentions to exploit the work of his friend, Mr. Cole, furnished the proof and superintended the etching which appeared in our March issue, all for the good of the cause and without expectation of a money reward, in which expectation he was not disappointed. But the commission which Mr. Cole carried out through Doctor Moore and the publisher, Mr. Beyer, entailed an expenditure of over eight hundred dollars. Evidence submitted by Mr. Quirk shows that he had advised Mr. Cole of his intentions to reproduce the engraving, but the letter was sent to Washington after Mr. Cole had returned to the East. By an oversight the copyright notation was left off the reproduction, and in order to protect the owners of the engraving we published an explanation in our April issue that

did not explain enough so far as Mr. Quirk is concerned. The misunderstanding resulted from a desire to do a friendly act, and it is possible that the expenditure made on Mr. Cole's commission will be appreciated to an increasing degree of purchases of the original prints rather than to a lessening of them, for undoubtedly the market value and the intrinsic interest of this great work will steadily enlarge with time.

Freedom and the Trade Union.

The Free Methodist, of Chicago, has decided to set before the world the position of its Church in regard to labor unionism, as that subject will probably be the most vexatious question before the next general conference. In an article on the subject which comes before us, we feel bound to say that its view is as one-sided as that of the most irreconcilable elements in the labor movement. In fact, it is a very great contrast to the commendable attitude of John D. Rockefeller, Jr., who really seems to try to see two sides to the question. The Free Methodist leads off by protesting the Church's identity of interest with the working class. It is a protestation which would be reëchoed by everybody. If anybody admits his antagonism to the working class, that is to say, to the bulk of the nation, we do not know who it is. These protestations count for nothing. The Free Methodist proceeds to denounce the labor unions indiscriminately, and claims to stand for the rights of the nine-tenths of the working class who are not organized. In the same sentence the leaders of what is described as a "labor trust" are denounced for "making slaves and often unwilling tools of the one-tenth of the laboring men for the purpose of raking in the shekels for their personal gain."

The first of these two arguments seems to mean that the Free Methodist Church is taking upon itself the defense of people who refuse to defend themselves. Why do not the nine-tenths organize themselves? The one-tenth would only be too glad to see them do it. And is it possible that a religious organization can with advantage interfere in industrial relations? If there is objection, as there frequently is, to the intervention of a laborunion official, who is after all the accredited representative of the workers, what can be said in favor of the intrusion into this domain of a religious organization, which has no special knowledge of industrial conditions, and is organized for a totally different purpose? But does the Free Methodist Church really propose to intervene? If so, it does not say just how. It merely says it stands for the rights of the nine-tenths. But how can it

stand for their rights unless it proposes to do something more than publish articles of indiscriminate denunciation?

In regard to the second accusation, while we do not feel called upon to defend labor-unionism as indiscriminately as the Free Methodist attacks it, we have vet to learn that the members of any union are so enslaved by their officials that they are on the whole so badly off as the great sweated and unorganized masses. It can not be said that long work-days, low wages, unhealthful conditions and insecurity of employment are compatible with liberty in the true sense of the word. That explains why in no part of the world is there anything worth mentioning in the nature of an organization of "free" workers to defend their rights as against unions. We can say all this whilst protesting as heartily as any Free Methodist against anything in the nature of real tyranny or corruption, such as sometimes exists in labor unions. But we are face to face with a practical question. The Free Methodist admits the right of workingmen "to unite themselves in proper organizations for their protection and for their economic and social betterment." "To do this." the Free Methodist continues, "is their duty, without doubt." It proceeds to champion the rights of those who do not see proper to join such organizations, and who work for less wages and take other irresponsible action which is inimical to the unions and surely can not be considered to be very beneficial to themselves. We would suggest that the Free Methodist Church should mingle a little practicality with its cast-iron interpretation of the rights of men to do as they like, for it should surely be clear, even to one totally ignorant of industrial conditions. that if labor-unionists consented to work side by side with "free" laborers who would undercut them, their "proper organizations," which it is their duty to form, could not possibly exist. It almost seems a logical corollary to their argument that a "free" worker ought to be allowed to go about and do just as he likes even if he has smallpox.

As a fact, nine-tenths of the charges arise from the fact that the principles of trade-unionism are applied too narrowly. They are the same principles of brotherhood and of coöperation which are preached but too seldom practiced by the churches, and applied, though imperfectly, by the various fraternal bodies. The mischief is that a craftsman is apt to look so much at his duty to his fellow craftsman that he forgets those of his fellow workers who are not in his own craft. It is an inevitable defect of one period of the growth of the spirit of fraternity. It has taken many years

to inculcate fraternity among the men each within their separate occupations. Meanwhile industry has been afflicted with pettifogging jurisdictional disputes, during which men have been slugged. property destroyed and industry damaged over relatively trivial questions as to whether this or that body of workers should have the right to do some particular class of work. Again and again those "sordid and tyrannical" labor leaders whom the Free Methodist so roundly denounces have deplored the fact that it was easier to unite their men to get them to fight each other on some such question, than to get them to unite solidly to advance the interests of their class or of industry as a whole. Many of these men have done most valuable work in educating their members to this wider point of view. The first step is craft solidarity; the second, industrial and workingclass solidarity. Following immediately upon the heels of the latter is the ideal of human solidarity - a fraternity which shall embrace all classes. We are convinced, and we think we know something of industrial conditions, that this is the line of progress, and those well-intentioned theorists are harking forward, not backward, when they would destroy the existing labor organizations in pursuit of the abstract right of the "free" worker to drag down the general standard of the life of his class. They see certain of the evils of the existing conditions, and in order to get away from them they would return to the industrial anarchy of pre-union days, under which white workers endured worse conditions than were associated with negro slavery. They fail to perceive that the progress of the world is forward, not backward.

The Country Editor and the Mail-Order House.

An incident occurred at the annual meeting of the Illinois Press Association which we can not allow to pass without comment. We refer to the refusal of an invitation to a banquet which was extended to the assembled editors by a mail-order house: Sears, Roebuck & Co. First, let us make clear that in the opposition between the mailorder house and the local tradesman we do not take sides, although we are much interested neutrais. It may be true that the local tradesmen largely keep the newspaper press alive in small towns, and as printers we are not unmindful of that, but the mail-order houses advertise largely in the national field, and periodicals with a national circulation owe something to them, as well as printers of mail-order advertisements. It would be an interesting question as to which side spends more on printing, but it would probably be difficult to answer.

Bearing these facts in mind, we feel the more entitled to claim that we can judge this question with some degree of impartiality, and as in the case under review it is the mail-order people who have had their knuckles rapped, the country printer, whether a newspaper man or a jobber. will not mind our saving a word to him. We must all recognize that the mail-order house fulfils an economic function or it would not be there. Its success is the measure of the failure of the local tradesman. What is the reason for that failure? The local trader has the advantage of being on the spot, and his market consists of his own neighbors. Yet even with the local press to back him. he does not get along so well as he feels he ought to. He feels sore about it, and he is apparently very testy, not to say small-minded, if we are to judge by the action of the Illinois Press Association, which, doubtless, correctly represents him in this affair.

For one thing, the farmers, who largely constitute the clientèle over which the fight is waged, do not really get a full guid pro guo for the patronage they give to the local trader. The latter very frequently buys preserved fruit and vegetables. and often enough "fresh" goods from the towns, when he might just as well buy from the neighboring farmer. So long as he is remiss in this respect. what ground has he to complain of the farmers' lack of local patriotism? The farmer is one of the most cruelly squeezed individuals in the American economic system. He is at the mercy of the commission agent, who frequently leaves him with half his produce on his hands, yet his neighbors prefer to buy from the towns the goods which come via the commission agent. This arrangement is very bad for everybody concerned. Some day the farmers will be wise enough to adopt rural cooperation and dispense with the commission agent, but meanwhile why should not all country dwellers combine to buy from the neighboring farmer? Then, doubtless, we can expect him to reciprocate. That would be a more powerful comeback on the mail-order houses than refusing their hospitality. All the same, we wish well to the Illinois editors. and we hope their townspeople will appreciate their back-handed demonstration of solidarity of interest.

COMPENSATION.

As there is no worldly gain without some loss, so there is no worldly loss without some gain. If thou hast lost thy wealth, thou has lost some trouble with it. If thou art degraded from thy honor, thou art likewise freed from the stroke of envy. If sickness hath blurred thy beauty, it hath delivered thee from pride. Set the allowance against the loss and thou shalt find no loss great. He loses little or nothing who reserves himself.— Quartels.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

INTERNATIONAL TYPOGRAPHIC ART EXCHANGE.

To the Editor: CLEVELAND, OHIO, April 26, 1916.

It has occurred to me that there could be organized an association among the artist-printers of the country to stimulate their creative minds, instil into them new and original ideas, and to have them know what is being done along their line of endeavor in various parts of the country. I believe that a method could be formulated whereby the members of such an association could send to the secretary periodically a certain number of sample copies of such work that they had recently done, and the secretary in turn mail back to the members sets of all the samples submitted.

For a nominal fee annually for membership to cover the cost of postage of packages of printed matter sent him, a member would receive, say, every month, a collection of fine, artistic, original printing that he could not obtain in any other way nor for many times the cost, if he could purchase it at all. The more members belonging, the more copies of each piece of work sent in would be required, but the membership fee would be smaller and collection received would be larger.

Being the first and only one I know or have heard of that has ever thought of this idea or has begun to put it in action, I propose to act as secretary and treasurer, and shall be glad to receive inquiries from art printers and typographic designers.

J. Orville Wood, Instructor of Printing, West Technical High School.

HONOR TO WHOM HONOR IS DUE.

To the Editor: DETROIT, MICH., May 2, 1916.
"'Tis pleasure sure to see one's name in print
A book's a book 'tho there be nothing in't."

My object in writing you is not to see my name in print, but to give you a few facts that may, or may not, be of interest to the readers of THE INLAND PRINTER.

I have just received a folder issued by the Morgans & Willcox Manufacturing Company, showing by the use of their channeled furniture how a form can be locked up without removing the strings until ready for distribution.

This carries me back to the early eighteen hundreds when I conceived an idea that it would be a great saving of time if pages of type could be locked up without removing the strings. To that end in view I tried various methods. I finally locked up a page tightly, using a piece of softwoof furniture. The job was printed, and when the form was unlocked I noticed that the string had made a deep indentation in the furniture. I then made a groove to receive the string. I had some pieces cast in type metal, and after giving it a thorough trial I applied for a patent, which was

allowed, calling it "Clarke's internally grooved metal furniture." At that time the writer was the senior of the Clarke & Courts Company, of Galveston, Texas, where the furniture was successfully used and is now.

Well, time rolled on, and I did very little to put the furniture on the market, and thought no more about my patent until my attention was called to an advertisement of the Challenge Machinery Company, making and offering for sale the identical furniture, under another name. I wrote to the company and called its attention to the fact that it was infringing on my patent. The matter was satisfactorily settled, the company buying the patent.

As I said before, it is not my desire to get my name in print, but simply to give honor to whom honor is due, and to know that I had done something that might be of benefit to the creft.

Another one of my patents, called "Clarke's distributing galley," was being made and sold by the Hamilton Manufacturing Company when its attention was called to the fact that it was infringing on my patent. That company promptly and in the most satisfactory manner made a settlement.

Would The Inland Printer please find out who was the originator of the one-half point copper spaces?

ROBERT CLARKE.

APPRECIATION AND CRITICISM.

To the Editor: Brooklyn, N. Y., April 24, 1916.

I will be pleased if you can find space for some random ideas suggested by a thorough and constant reading of your invaluable magazine.

First: Why has no reader throughout the length and breadth of our great country ever written to thank you for the series of wonderful articles lately concluded by Mr. Bullen? To my mind, there has been nothing like them since De Vinne's "History of Printing." These articles form a distinctive contribution to the literature of typography. Surely printers are not so utterly engrosed in the technic of their art that they fail to appreciate its wonderful history, or to see anything beyond the daily mechanical grind—dull enough at times, no doubt, but all part of a craft that is the noblest of all crafts.

Second: I am very sorry that Mr. Cole should object to your reproducing his wood-engravings. Even in reproduction they are the most beautiful things we are apt to see in black-and-white nowadays, and many of us never get a chance to see the originals. By all means give us as many good wood-engravings as possible. They represent true art, and are as different from the chromatic horrors on modern magazine covers as a star is from a roman candle.

I was sorry to see the letter-head on page 74 of the April issue of The Inland Printer referred to as a strong design. It looks to me like a return to the abortive style of a generation ago—one that it took so many years to free the craft from. If it were not for the red seal in the corner, I think that most people, even printers, would take the name for "Fiato," instead of "Flato." When such a misreading is even remotely possible, I argue that there is something wrong with the type—in this case utter dispreporation.

Cherouny's plant has died off at last. For a long time there have been rumors around town regarding it; but rumor has many tongues. I wonder if any of your readers remember the interesting and scholarly letters Mr. Cherouny used to write for THE INLAND PRINTER. They do to set us to work diving into Hallam's "Middle Ages" and the older writers on printing. What a wonderful mind that man had!

I want to express my appreciation of the "Cost and Method" department. Nothing along these lines could be better; it is so practical. Here in New York we have a peculiar situation to cope with. For instance: You are turning out a job monthly for a firm for which you charge \$100, making a fair profit. There is a printer across the street who is in need of work. What does he do? Does he go and get a \$100 job from another firm? Not at all; he knows a trick worth two of that, as Pat observed. He goes to your customer and offers to do the job for \$75. Does he lose on it? Of course he does, both of you do. But what does he care? Hasn't he got the job? Hence the customers can say in the vernacular, "I should worry if the printers want to work for nothing." I happened to be in an office the other day when a job came in to be estimated on. After the estimate-clerk had figured away on it for a solid hour he handed it to me as a matter of courtesy, and asked what I thought of his estimate. Although I am anything but an expert estimator I saw at a glance that the price of the whole job printed, including stock, did not cover the cost of the composition, and told him so and proved it with a typemeasure. He turned around excitedly and said, "Yes, I know all about that, but I want to get the job!" So the price stood. He tried to raise the price after the work was done, but the customer, not being a printer, would not agree to it.

In closing, I wish to thank you for the exquisite poem, "Somebody's Mother," in the April number. Its depth, tenderness and simplicity stamp it as a gem. What a beautiful song it would make — the kind that would live. — JOSEPH C. WHITE.

GROWING SUSPICIOUS.

There is a place down Third street where certain printers hang out when twilight has come and the day's work is over. And there's a reason!

In lifting type from galley to form, a printer uses what is called a "make-up rule." It is a thin strip of steel, and you can buy 'em for about 10 cents each.

But the man that runs the place where the Ben Franklin boys go has been led to believe that this little bit of steel is the printer's badge. Without it, the printer can't work, according to his conception. He has been led to believe that.

So, when a printer asks him for the loan of a couple of dollars and is willing to leave the "make-up rule" as security, the genial host readily passes over the coin. He has a cigar box full of the thin strips of steel at present, and is beginning to think.—Sam Francisco Chronicle.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

The late John Purcell, of Dublin, a director of the $Free-man's\ Journal,$ left an estate valued at £48,305 (\$235,000).

THE importation into the United Kingdom of playingcards, games and toys is now prohibited, under a royal proclamation of March 30.

THE National Union of Paper Workers has decided to assess its members a half-penny per week toward the maintenance of its new convalescent home at Carshalton, Surrey.

Hap the London Standard (recently suspended) lived a few months longer, Frances Bowater, of Dawley House, Hayes, would have completed sixty years of uninterrupted employment on the paper.

THE Eastern Daily Press, at Norwich, has tendered its advertising columns free to disabled soldiers residing in the county of Norwich and to those persons who wish to employ men thus disabled.

At the last annual meeting of the Printing and Kindred Trades Federation, the Executive Council reported an increase of 8,000 in membership during the past year; also that the income received was the largest yet attained without levies, and exceeded the previous year by \$200.

THE last annual report of the London Society of Compositors shows an increase in the year's working of over \$12,000, a very good achievement in twelve months. The full list of the society's Roll of Honor is given, showing a total of 1,596 members, together with those who have fallen in the war.

It is announced that the following trades have been removed from the list of reserved occupations (that is, those not subject to military duty): Printing-ink manufacturers, newspaper telegraphists on private wire, linotype operators, monotype operators, processworkers (making half-tone newspaper blocks) and papermakers.

UNDER the Trading with the Enemy Amendment Act, 1916, the Board of Trade has required the winding up, among a number of others, of the following concerns: Bronzefarbenwerke Aktiengesellschaft, aluminum and bronze powder manufacturers; Ernest Nister, publisher and color printer; the Eastern Paper Company, fancy-paper manufacturers; Franz Hanfstaengl, fine-art publisher; Paul Suss, Christmas-card publisher.

ABOUT the middle of March the Standard cased publication as a London daily paper. With tidisappears one of the most notable Tory organs of the country. It began its career, really, in the seventeenth century, being an offshoot of the St. James Chronicle, which appeared in 1971. As a morning paper the Standard dates from 1857, and as a penny paper from 1858. The Evening Standard, an entirely different undertaking, is not affected by the stoppage of the morning paper.

THE Government's restriction of the importation of papermaking materials to 33½ per cent will have a damaging effect on the trade, and already the cost of paper has gone up enormously. Efforts were made by the newspaper proprietors, the Paper Makers' Association, as well as by a joint deputation of the Master Printers' Federation and the Typographical Association, to secure some modifications of the restrictions, but little sympathy was met with from the Board of Trade. The supply of paper is placed in the hands of a Royal Commission, which will do the sole importing and distributing of papermaking

materials, and control the prices. It is reported that a good many newspaper men have been let out because of the reduction in the size of papers resulting from the above restrictions, and that many old-established periodicals, up to now well-paying concerns, have suspended publication.

A NOTABLE case of a soldier recovering from an injury received in warfare, where a bullet lodged in his heart, after passing through his chest and lung, is recorded in the instance of a linotype compositor, Corporal Leyden, who while working in a Newcastle office joined the Northumberland Fusiliers. He was wounded while occupying a trench "somewhere in France." It is believed that the avoidance of an operation saved his life. The medical fraternity at the Norwalk and Norwich Hospital looked upon him as a unique surgical case.

THE Liverpool job compositors and machine minders have obtained an increase in wage of 2 shillings per week, with a proportionate increase in overtime rates. The newspaper compositors have had an advance of 1½ shillings and the linotype operators 2 shillings per week. The new minimum rates, which date from January 1, 1916, are as follows: Johnen, 40 shillings; linotype operators, 48 shillings; morning news compositors, 50 shillings; linotype operators, 65½ shillings (respectively, \$8.72, \$11.67, \$12.16, \$13.74).

GERMANY.

On May 20 the German Typographical Union attained its fiftieth year of existence.

ON April 1, three papers in Lubeck and fifty-six in Schleswig-Holstein raised their prices.

The New Würzburger Zeitung, at Würzburg, founded in 1803, has suspended publication. It is the second daily of this city to succumb to the strains of warfare.

THE paper manufacturers' association at Berlin has again advanced the price of news paper 8 marks per 100 kilograms (1½ cents a pound). This represents a nearly forty per cent increase.

Because of the interest now taken in the Turkish language, the Book Trades Association has concluded to arrange for courses in the study of Turkish—one for master printers belonging to the association and the other for employees.

Karl Hoffmann, publisher of the Papier-Zeitung, of Berlin, on Murch 2 passed his eightieth birthday. He is the author of a handbook on paper manufacture and was the founder of a house in Dessauer street, wherein a number of graphic organizations have their headquarters.

The death, at Stuttgart, of Theodor Goebel, the nestor of German printerdom, occurred on March 31. He was born at Gelenan, in Saxony, on March 17, 1829, and was therefore a little over eighty-seven years old. He was a frequent contributor to the printing-trade journals, besides publishing a number of graphic books himself.

THE first German parliament that fought against exotic words in the language was the Bavarian legislature, which in 1819 acted upon a bill introduced by Josef Anton Keil, representative from Würzburg. He claimed that because of the bad acoustics of the assembly chamber, combined with the extensive use of foreign terms, it was extremely difficult for members from country districts to understand what was being said. His bill provided that the speakers must use purely German expressions; also that there be constantly on hand a watchful official conversant with languages, whose duty it should be to explain, or have explained by the user, every foreign word and non-Ger-

manic expression, for the benefit of the less learned members. The report of the legislative proceedings was to be printed in pure German, to make it possible for the general public to understand it. The great difficulty in the way of the desired reform was in the older members being imbued with the culture of the eighteenth century, and under the influence of French occupation having acquired a speech largely mixed with exotics.

In the search for copper for military purposes a notable find was made in the Dietrich Reimer publishing-house at Berlin. Twelve copper plates illustrating Goethe's "Faust," which had long been thought to be lost or destroyed, were brought to light. They were engraved by F. Ruschenweyh, after drawings by Cornelius, and the prints from them had become rare and much sought for. Of course, these plates will not be changed into ammunition.

THE commission having in hand the work of distributing reading-matter among the soldiers on the field and in the hospitals, and which has already distributed over five and one-half million books and from two to three times as many periodicals and brochures, has made arrangements to have a general book collection, to be made in the week of May 28 to June 3. Such a collection a year ago resulted in the bringing in of about a million donations of books and periodicals.

AUSTRIA

Instead of the usual seals made of lead for sealing freight cars, the royal railway commission has introduced for use on the state railways seals made of brown cardboard, specially prepared to withstand moisture. They are attached by means of malleable-iron wire passing through eyelets. They are intended to conserve the supply of lead for military purposes.

FRANCE.

The death, at Dijon, on February 21, is announced of Louis Boutinon, at the age of ninety-two years. He was the doyen of the printers of France, and was a member of the Fédération du Livre. He at one time worked in Paris, but most of his life was spent in Dijon, where he once served as councilman.

SWITZERLAND.

An extensive exhibition of book-plates was held during March and April in the Wolfsberg Art Salon at Zurich. It was the first Swiss undertaking of the sort.

HUNGARY.

THE Government has arranged for a central depot at Budapest, to regulate the distribution of news-paper supplies to the newspaper offices.

TIED.

Major George W. Teideman, of Savannah, Georgia, tells the following about the old-time Georgia editor who was usually mayor, justice of the peace, and real estate agent, as well.

Upon one occasion one of these editors was busy writing an editorial on the tariff when a Georgia couple came in to be married. Without looking up, without once slacking his pen, the editor said:

"Time's money; want her?"

" Yes," said the youth.

"Want him?" the editor nodded toward the girl.

"Yes," she replied.

"Man and wife," pronounced the editor, his pen still writing rapidly. "One dollar. Bring a load of wood for it. One-third pine; balance oak." — Everybody's.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Grammar.

E. G., Latta, South Carolina, asks: "Is the grammar correct in 'He is one of that numerous class who know everything and never do anything, who amount to nothing and do less'? Or should it be 'amounts to nothing and dose less'?

Answer.— It is correct as it stands, with plural verbs. Change would make a confusion of numbers which is never right, although many people know so little of grammar that they misuse it so.

"Affect" and "Effect."

W. H. N., Toledo, Illinois, sends this: "We are in a controversy with our County Superintendent of Schools as to the correct usage of 'affect' and 'effect,' especially in the sentence' Discuss how this war has affected our trade with foreign countries.' We maintain that the sentence is correct as quoted."

Answer.—Of course the sentence is correct, and it would be as wrong to say "effected our trade" as to say "originated our trade." It plainly means "what changes it has made," which is clearly affecting it, not effecting it. Certainly no school superintendent should ever suggest the use of "effected." No two words are more positively different, and no two are more easily distinguishable. A look in the dictionary should settle this controversy very quickly.

Consistency.

F. S. H., Philadelphia, writes: "In reading the article on 'Method of Compounding Words' in the Standard Dictionary, pp. xxx and xxxi, I have come across what seems like an inconsistency. On page xxxi, first column, fourth line, I find North-American birds. North American with a hyphen. In the second column, sixth line, I find North Schools. New York without the hyphen. The definition given under (7) in the second column surely covers the case of the North American birds, for the statement certainly means that they 'exist or originated in, or that they came from' North America. I can see no reason for using the hyphen in North American birds: can you?"

Answer.—I can not see no reason. If I could see no reason for the difference I should never have made it in the Standard Dictionary. Certainly North-American means what is said in the letter, but it has that meaning, and that one only, as a single adjective, by virtue of the form, which adds an inflection to the name North America as unit. The term is a proper compound also as a noun, meaning a native (or the like) of North America. Similar are South-American, New-Yorker, New-Zealander, and all terms so made. Common recognition of this fact by insertion of the hyphen is lacking, though so many good writers and printers use the hyphen that its omission from

the record would have been faulty. Mainly because the propriety of the compounding is so little recognized, I merely exemplified it, and left the choice free. Such hyphens are and will be unfailingly used in my own writing. They are as natural to me as any of the letters of a word. It does not follow that I demand this from others—life is too short to waste it deliberately in futility.

In the other case noted the name is used without inflection, and is therefore not analogous to the inflected one. The two forms are entirely different in one depending on a suffix which affects the whole term and the other being unified only by its meaning, which in the particular use considered arises only through association. Because of the quasi-union of its elements, grammarians used to teach that New York as an adjective should be hyphened. Goold Brown prescribed "New-London bridge," as for distinction from "a new bridge in London." Traces of this old practice still survive, but I can see no usefuness in it.

Where the Reader Did Right.

M. E. J., St. Albans, Vermont, writes: "One of my greatest troubles in proofreading is the apostrophe, or the lack of it. Four weeks' board; one year's subscription. How strongly should the apostrophe be insisted on in expressions like the above? I had one town report with about one-third with and two-thirds without the apostrophe. The operator followed copy and I made it uniform, putting them all in. In another case there were no apostrophes at all, so I let them all go. Which, if either, of these courses was advisable? I noticed recently, however, in a high-class paper or magazine a similar expression without the apostrophe, but do not know whether it was a mistake or intentional. I have recently had proof returned with 'preceding' marked out and 'preceeding' substituted, as it was at first; I left it as I had corrected it, 'preceding,' and the foreman agreed. I also had 'for helpful council,' which I questioned. It was not corrected (in fact I think the writer did not look at his copy at all), so I changed it on revision to 'counsel,' and it was so printed. Should I have corrected as above?"

Answer.— You were right in all these instances, except that apostrophes should have been inserted when you let them go, unless you were sure the customer would insist.

Time in Figures.

J. M. B., Wallowa, Oregon, writes: "Kindly give me the authority of the newspapers and job offices for using the colon in abbreviating the hour of the day. For instance, I notice on dodgers and also in the papers that half after nine is set up 9:30. Printers tell me that is the only way to put it, but referring to the school text-books I find the following: 'Handbook of English Composition,' by Luella

Clay Carson, under abbreviations, part of rule 9 reads: 'Time may be expressed in figures also.—9.30, 9.45.' At this time any other authority for the use of the period does not come to my mind, but as I remember the training of earlier days, the period is the mark to use. The colon looks decidedly wrong."

Answer.— We name as one authority for the colon the Style-book of the University of Chicago Press, though we doubt whether it is widely known as an authority. Prevalent usage, or custom, probably would be the common authority cited by printers. As to looks, the period is what looks wrong to most printers. And as to reason, probably the colon is chosen so as to distinguish such use from the period's standard use as a decimal point. Choice of a point to divide time is arbitrary at best, and there is little real difference in looks between period and colon. Why the colon should not be always used is a puzzler; but some people do use the period, possibly most people.

Written for THE INLAND PRINTER.

INEFFICIENT PROOFREADING.

BY F. HORACE TEALL.



HAVE written many articles on proofreading, without considering especially the inefficiency that really predominates in the trade. It is a subject which presents little attractiveness, and one that can not be dwelt upon with any pleasure by an earnest well-wisher for the workers' success. There are powerful excuses, which are

apparently seldom thought of, for much of the faulty work shown in even the best books, and it is worth while to tell of some.

Frequently, in literary reviews, errors in dates, proper mass, statistics, etc., are attributed to poor proofreading. While some such errors undoubtedly are due to faulty work on the proofs, many more are the result of the very best work that trade proofreaders could possibly do, since they originate in the making of copy that is ordered to be followed literally by the printers. There is much reason for classing all possible faults in printed matter as errors of the press, but there is much more reason for telling what the probable truth nearly always is, that many of these errors are made in the making of copy. Printers' proof-reading practically consists in general, and should consist entirely, in verification by copy, letter by letter, point by point. So only can the responsibility be properly assigned, for it certainly should be the writer's duty to produce as copy what can be strictly copied.

In the editorial rooms of dictionaries and encyclopedias, and on reference-books in general, it is customary to have special copy-preparers and proofreaders, who are practically editors, and they of course are the ones who are responsible for the state of the finished work, at least so far as correctness of statement and of unfamiliar matters is concerned. Nobody has any right to expect the trade proofreader to verify proper names and dates, or statements of fact, beyond making them conform to copy.

Here is a note that was written to me not long ago, whose writer I am sure will pardon this use of it instead of an answer in our regular department: "In regard to copy-preparing: I have been engaged upon a work where the editors look out for broadest matters of statement, date, fact, etc., while all kinds of style, divisions, hyphens, etc., are left almost entirely to the printers, they to follow Webster on everything a dictionary shows. They are

fairly good in essentials, but occasionally, in their zeal, miss a point. In one sentence, 'The deliverance from transmigration is, to the Buddhist, the return to non-entity, or the absolute extinction of individuality.' I had carefully kept the hyphen in 'non-entity,' as it seemed to me very graphic and expressive; they printed it 'nonentity.' Another passage, 'Umber is of a clear yellow color, but burnt timber is of a deep reddish tinge,' passed everybody editing the article; it passed two proofreaders at the printers' and one editorial reader, but was corrected just before electrotyping. Don't we all need a little waking up from automatium?"

We do indeed almost all need such waking up, not only from automatism, but from whimsicality and from inattention to detail. One kind of whimsicality is shown in the plea for a hyphen in nonentity, which has been universally written without a hyphen so long that nothing but whim could suggest the insertion of one. Yet this is only one example, individually of no moment. Timber for umber is a laughable error that any one should detect and correct instantly. The most strenuous order to follow copy should not excuse an operator for making it or a proofreader for passing it. The remark above about reproducing letter by letter, point by point, is not meant to include such obvious accident. Inefficient copy-preparing and inefficient proofreading are nowise different, except that the reading comes later, and therefore should more surely correct everything that is unmistakably wrong, especially when there is only one possible right way and the error can not be intentional (as it would be, for instance, in a literal report of erroneous speech).

As has been said often in these writings, they are, unless otherwise stated, planned especially for the ordinary workers in printing-offices, who constitute the majority of proof-readers. This paper is not exceptional in this respect. It may be well to add here, however, that much of what is said must be modified to meet special circumstances, which vary so that generalities are seldom applicable in two places alike.

Naturally, my own observation of proofroom experience in one large establishment furnishes the principal basis for what I have to say about the workers. The office does every kind of work, for many customers. No one person could possibly have such universal knowledge as to be able to guarantee the correctness of all the work beyond literal reproduction of what is in copy, and in fact such reproduction is practically all that is demanded. One would suppose that merely accurate imitation would not be hard to secure, but the continual flux of workers in and out of this proofroom is plain evidence that it is not so. The force varies in number, according to the amount of work in hand, but not sufficiently to necessitate half of the constant changes. Moreover, many incompetent workers stay much longer than they should, because of the strong desire to avoid injustice, though some show extreme incompetence very quickly.

As I said before, this is not a pleasant matter for consideration, and I can not decide to record any details. The important point is that the trade needs a supply of really competent proofreaders, and the most patent means of filling the need is special education of a kind not now easily had.

Very much of the common incompetency results from inattention, especially of the kind pointed out by Mr. Theodore L. De Vinne in the following, from "Correct Composition." page 309:

"Every paragraph containing an alteration that com-

pels one or more overruns should be reread by a copyholder in the same manner that has to be observed for the first proof. When this can not be done it should be collated carefully, word for word, to the end of the paragraph. The hurried or inconsiderate revision of only the lines that have been marked for alteration is the commonest cause of the most discraceful errors in a book."

Hurried or inconsiderate work of any kind will always involve disgraceful error, and it is the prevalence of such work instead of the careful consideration that is necessary in proofreading that causes the inefficiency which is far toe common.

The needed training in attention and concentration is the special education desiderated, and without it I do not wagon, with a small printing-press and some material. His chauffeur was to overtake the King, but lost the road. Four days later the King came to Mitroitza. A new announcement was written. As in the first one the people were instructed to flee to the westward, the text had to be altered, because in the interim it was realized that the well-being of the people lay not in flight, but in remaining where they were. For the second announcement the countersignature of Pasic was necessary, but he was not at hand. It was then determined to issue it without his signature. But, when the form was ready at last, read and corrected, the press broke down. It was an old one and unable to bear the hurried transport over rough roads. There was no one at hand technically competent to make repairs. The



View Taken in Garfield Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

see how we shall ever have a supply of really efficient proofreaders.

We shall always have some good ones, of course; but now there is a lamentable predominance of very poor ones.

THE SAD FATE OF A GOVERNMENT PRINTERY.

Of the various fugitives at Chiasso, whom a reporter for the Tägliche Rundschau was able to interview, a printer from Nish (Serbia) was the most interesting. Eight hours before the entrance of the Bulgarians into Nish he had closed his office and left the city. He had put in type the last royal announcement of King Peter, which he was to print. There were but seventy lines which the ruler of Serbia had bethought himself to distribute among his people. But the announcement was never finished; it could therefore not be distributed, nor be made known. Pasic had countersigned it. It was so badly written that it took the compositor twice as long as usual to decipher and set it. The proof was to be read, but Pasic and his officials were already gone. Upon his way back to his office the printer chanced upon the King, and handed him the proof. The King read it, and then turned it over to his adjutant. Both shook their heads. Four clauses had errors in sense, which could not pass. For improving the mat-ter then there was no time left. The King hurried away in his auto, and the printer had to follow him in a motorKing wept when he heard of the painful interruption. He is superstitious and took it as a bad omen. It was impossible to publish any further governmental reports or orders, the Serbian newspapers having stopped their issuing. The high authorities then sent the printer, with the remnants of his material, over to Montenegro. At Ipek he was to fix up an office to print the highly necessary governmental orders. It was believed a new press could be procured at that place. But he went to Diakova, because in Ipek the court and the Government, due to a revolutionary tendency among the people, did not feel themselves upon a safe footing. In Djakova the house in which the King lodged burned down. He had had a meeting with the Crown Prince. Had the fire been in the night-time, the King and his son might have lost their lives. Thereupon a removal to Plava was decided upon. The remnants of the Serbian government printing-office had to follow. The entrance of Albanian hordes into Plava compelled a further travel to Podgoritza, and a day later the King (and the printer) went to Cetinje. But here the town was so overcrowded that no lodgings could be found, and so the concourse finally landed at Skutari. Upon the way, however, the printing-office completely disintegrated, so that nothing was left when they came to this place. There was not much of it, anyway. The court printer of King Nicholas then took the place of the court printer of King Peter .- Translated by N. J. Werner.

Written for THE INLAND PRINTER.

MERRITT GALLY, PRINTER-INVENTOR.

BY HENRY LEWIS BULLEN.



HE world loves the spectacular. The "man on horseback," poor thing as he may be, save for the accident of birth, or the accident of being officially clothed with a victory actually gained by others, is the favorite object of public adulation. Seldom does the world know (and if it does, it soon forgets) the men who actually move

it forward, whether spiritually or materially, and not infrequently the exploiters of men of ideas and genius acquire

all the profit and most of the glory. An insurance scandal may in
America make a man
president, or a gunman's exploits elevate
another to a governorship — of such is
"greatness." Here we
conceive it to be our
duty to record the
achievements of a man
unknown to a countless
number who enjoy the
benefits of his genius.

Merritt Gally invented the Universal platen printing-press, which, without any change in principle and few in detail, since 1869 has been marketed as the Universal, the Colt's Armory, the Victoria, the Hartford and the National. In 1872 Merritt Gally was granted two patents for a composing-machine (Nos. 129,331 and 129,-725), in which the justification was done by introducing graduated wedges between words and advancing them until the line filled the measure. This was the first employment of the wedge now used on linotype machines for the mechanical justification of type or mat-

rices or dies, and the Mergenthaler Linotype Company paid Gally a royalty for the use of his patent until it expired. This was a simple wedge, which in 1885 was improved upon by J. W. Shucker's double-wedge patent, who disposed of his patent to the Mergenthaler Linotype Company for \$416,000.

In 1876 Merritt Gally invented and began to manufacture a machine for slotting or perforating paper used in operating self-playing musical instruments. Before that time organs had been to a limited extent operated by means of slotted paper, the slots being stamped out by hand, but Gally applied the method to pianos, and effected a series of improvements which are embodied in the present popular player-pianos practically as he left them more than thirty years ago. Before 1885 Gally had developed means of automatically controlling player-pianos, the use of spools to wind the rolls on, and perforated rolls for both pianos and organs, but he was ahead of the times and received little support. A music-trade organ at that time referred to him as "the crazy inventor who is selling pianos built out of plumbing." Some of the latest player-pianos are built with this same type of "plumbing" or tubes. Gally sold his musical-instrument business in 1891.

In 1888 Merritt Gally invented and made a device for automatically feeding and exposing successive plates in a camera. Although no attempt was made to market this







Merritt Gally.

hundred claims. Contemporaneously with Edison he completed a telegraphic instrument in the early seventies of last century for sending four or six messages over one wire simultaneously. This was first tested successfully on the government experimental telegraph line at Washington. In his later years he patented a form of transmitter for repeating telephone messages over long distances, by means of which conversations were first made possible over 3,000 miles of wire. But we do not propose to enumerate the variety of inventions which from time to time, erratically as it seemed, engaged the enthusiasm and time of this wonderful genius.

His first and constant love was centered on his printing-presses, from the manufacture of which he derived his chief revenue. The excellent type of press known as the Universal was a splendid invention, ranking Gally in America with Richard March Hoe, George P. Gordon and William Bullock. In 1869 the press now known as the Old Style Gordon, then sold as the Franklin Card and Job Press. was the most advanced of the job platen presses. It had no throw-off, and was not nearly so powerful as the Gordon press of our time. It had no ink-fountain. The Liberty, also without throw-off, was preferred for fine work because it had an ink-fountain, although inferior in other respects to Gordon's press. Then came Gally's invention. Let us see how much (if any) his ideas have been improved upon since. The Universal Press of 1869, built in Rochester, New York, was first in these points: a one-piece and rigid frame; a throw-off; instantaneous change of impression; an ink-fountain and inking apparatus which are thorough within their scope; and a roller stop and double inking devices! This press of 1869 for the first time made the finest printing possible on job presses. Gally adapted his press for printing on wood in 1876, the first power press to "smash" dies into wood. He adapted his press for embossing, until then done on slow stamping-presses of the kind used by bookbinders. The experiments in embossing were made in the establishment of Price Brothers, label printers, still flourishing at 67 Duane street, New York, and still using the Gally Universal Embossing Presses. Gally next adapted his machine to a new idea: cutting and creasing by power machines. The first Gally Universal Cutting and Creasing Press was used by Robert Gair in his plant, then on Chambers street. New York, and in Mr. Gair's colossal plant in Brooklyn, "with thirty-seven acres of floor space," these presses are used for the same purpose, for there is none better.

Such is the origin of those important branches of our industry, cold and hot embossing and paper-box cutting and creasing, fostered and developed by the indefatigable efforts of this genius, who departed this life March 7, 1916, which event (to the deep discredit of the printing-trade periodicals) was recorded in a cold, perfunctory, uninstructive paragraph.

So far we have exhibited Gally as a master of mechanics and of mathematics; but if he had devoted himself to Art, those who knew him believe he would have distinguished himself. As a youth attending school he earned money as a wood-engraver and wood-carver. He had a knowledge and ability in music above the average, and his work in oil painting and pastel shows a talented command of those mediums. He had a scholarly knowledge of literature and science, and received the degree of Doctor of Science from the University of Rochester.

Merritt Gally, son of David K. Gally, a Presbyterian minister, was born in Perry, New York, August 15, 1839. The father died in 1844, leaving a widow and nine children without means. Merritt attended school in Nunda, New York, and at the age of eleven found employment in a printing-house in Rochester, acquiring a knowledge of wood-engraving in his leisure hours. After completing his apprenticeship to printing, he worked a year with his step-father, who operated a machine-shop, and there acquired a knowledge of the use of tools and shop practice. He then joined an elder brother in running a small weekly newspaper in Nunda, during which period he had the ambition to become a clergyman. He worked his way by woodengraving through an academy in Rochester, the University of Rochester and the Auburn Theological Seminary;

was ordained in the ministry in 1866; and became the pastor of the Presbyterian Church in Marion, New York. While in Marion he assisted a parishioner in making a hand printing-press in the village blacksmith shop, and while so engaged developed the theory of that type of press now known as the Universal. After two years' preaching his voice failed, and thus he was compelled to consider other means of support. His printing-press was first built in Rochester and was immediately successful. In 1873 he established his salesroom in New York, and contracted with the Colt's Arms Company, of Hartford, Connecticut, to manufacture his presses. The steady prosperity of his printing-press business was rudely obstructed when, upon the expiration of his main patent, his manager and the Colt's Arms Company combined to manufacture and sell a press of precisely the same principle but of different pattern and name, and refused to continue the manufacture of the Gally Universal made famous by Gally's genius. As the Colt's Arms Company owned all the patterns of the Gally Universal, Gally was placed in the position of not being able to supply a repair part, much less a complete press. This happened while he was confined to his home for a long period by illness, and was a calamity which saddened and embittered the rest of his life, for those whom he had entrusted with his affairs, and whom he had treated with great liberality, were the instruments of his commercial downfall. Nevertheless, he labored to reinstate his business, and after some delay was fortunate enough to arrange with the eminent National Machine Company, of Hartford, Connecticut, for the manufacture of his presses. In the last few years of his life Gally effected several improvements in his press and changed the model of the frame. In the summer of 1915 he sold all his patents and other printing-press interests to the National Machine Company, which completed the development of the press and now builds it in two separate and distinct styles, known as the Hartford and the National, and to distinguish them from the earlier pattern they are now marketed under those names and are monuments to a man who deserves great honor from every one connected with the printing industry, for which he did so much.

His earthly career ended on March 7, 1916, at the age of seventy-eight, an indomitable thinker and worker to the last. He had the misfortune to be ahead of his time as an inventor, except in the instance of his printing-press, and at the latter end to have outlived the contemporaries of his affluence. Absorbed in his self-imposed tasks, he was personally little known to younger men entering the printing industry, while others truckled to those who had so astutely and legally acquired the prestige and profits of the business he had been deprived of in 1887. His associates in business, by resolution of the officers and directors on April 7, 1916, "bear witness to his great genius as an inventor, his fine integrity and upright character as a man, and his unfailing loyalty as a friend." True words, as I can testify after several years of intimate acquaintance. Requiescat in pace, brave Gally!

THOUGHT.

Thinking leads man to knowledge. He may see and hear, and read and learn whatever he pleases, and as much as he pleases; he will never know anything of it, except that which he has thought over, that which by thinking he has made the property of his own mind. Is it then saying too much if I say that man, by thinking only, becomes truly man? Take away thought from man's life, and what remains?—Pestalozzi.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Why the Increased Cost of Zinc?

"Printer," New York, writes: "I am a large buyer of line-engraving on zinc, much of my business being the printing of large maps made from tracings, which is 'fat' for the engraver. Last month I received a statement from the engraver that the metal, zinc, on which the engraving is done, cost 10 cents a pound in 1914 and is now 34 cents a pound, an increase of 240 per cent. Now, why should zinc, which is produced in this country and is not used in war, be jacked up in that way? Photoengravers that I have asked can not explain it, can you?"

Answer .- " Printer " is mistaken in thinking that zinc is not used in war, for the millions of shells that are fired from every weapon are made of brass, the latter being made, as you know, from an alloy of zinc and copper. All the galvanized iron used in war, from barbed wire to washbasins, is iron coated with zinc. A reason for the increased cost of zinc can be had from the government statistics of exports: In 1913 we exported zinc spelter - that is, zinc in the form of slabs - to the extent of over 15,000,000 pounds, for which we received over \$900,000. In 1914 the amount of spelter exported had risen to 130,000,000 pounds, for which we received nearly \$9,000,000. In 1915 the amount exported had about doubled, while the price had tripled - the figures for 1915 being about 257,000,000 pounds of spelter exported and about \$26,000,000 the amount received for it. Does not this explain in part the reason for the increased cost? And we can take some consolation from the fact that the money for it all is coming to this country.

Prints on Zinc for the Offset Press.

J. A. D., New York, is not satisfied with the ink-prints he has been getting on grained zinc for the offset press. He understands that instead of printing from a negative on an albumen coating, inking and developing as in the relief-engraving method, they are printing from a positive and then getting rid of the albumen print by using potash. After rolling up the second time, he finds that the potash injures the ink-print left, and wants to know if there is not something else to use besides potash.

Answer.— The up-to-date method is to print from a positive. A regular glue enamel solution is used to sensitize the grained zinc. The latter should be passed through a weak alum graining bath for a few seconds before sensitizing, as this gets rid of any possible oxid that may have formed on the zinc after the machine-graining. After be zinc is exposed and developed, the glue image can be stained with any anilin dye available to see that there is no scum between the lines or dots. To be sure that all scum is removed, flow the zinc over a couple of times with

some of the graining bath reduced to half strength. Whirl the plate and dry quickly over heat to prevent oxid forming. Now rub into the zinc, with a soft sponge or wad of cotton, some of the best transfer-ink softened with 00 litho varnish and a few drops of turpentine. When you are assured that the finest dot in the developed fish-glue print is filled with ink, roll up with a roller to make the thin transfer-ink film even. Warm the plate slightly, rub the back of it with parafiln and let the ink set for a few minutes. Then put the inked plate for about five minutes in a bath of one ounce of muriatic acid in thirty ounces of water and begin to develop it under the acid solution with a tuft of cotton. A positive image of transfer-ink will be developed shortly. Wash under the tap, whirl, and before drying gum up and turn over to the litho transferere.

Coins as Weights.

There is nothing more annoying than to find when weighing out a formula that one of the weights is gone. The French Government has provided for this in its coinage, so that coins are in common use for weights. The one-centime piece is one gramme; two centimes, two grammes, etc. Then the one-franc piece is five grammes; two francs, ten grammes; five francs, twenty-five grammes. It is well to know that our own coins are also standard weights: The dime weighs forty grains; the cent, fifty grains; nickel, eighty grains; quarter, one hundred grains, and half dollar, two hundred grains. By using a little mental arithmetic, and by putting one or more coins on both sides of the scales, one can easily weigh out any quantity from ten grains up. For instance, a dime on one scale weighing forty grains and a cent on the other scale weighing fifty grains leaves ten grains to be made up by a chemical. To get twenty grains a nickel is put on one side and a quarter on the other, leaving twenty grains to be made up in chemicals, and so on. One can quickly figure out a table of weights for the use of coins which will come in useful - providing he can accumulate the coins.

Engravers Should Be Boosters.

From Gatchel & Manning, Philadelphia, comes the house-organ entitled Etchings, and it is noticed here because it demonstrates a service that all photoengravers should at least attempt in their respective cities. Etchings is issued semi-occasionally to interest the buyers of photoengravings. It gives examples of the varied kinds of engraving produced by the house, and explains why each style of engraving best fits its particular purpose. This is the way to elevate our art in the minds of customers. Etchings tells of a man who was asked if he understood theosophy, and replied: "No, but I understand the lingo."

Etchings seems familiar with the lingo regarding all the wonderful things done in Philadelphia. This boasting can be pardoned, for it is the duty of the engraver to boost his home town, particularly when it possesses three such notable houses as that of William Penn, Betsy Ross, and Gatchel & Manning.

The American Institute of Graphic Arts.

The American Institute of Graphic Arts, whose headquarters are in the National Arts Club, New York, has just closed a most successful season. Its Exhibition of American Printing, noticed on pages 238 and 239 of the May issue of THE INLAND PRINTER, was a revelation to the thousands who visited the exhibition as to the high standards that are being reached in the printing art in this country. usually shows itself in a difficulty to focus the image on the ground-glass screen. The trouble, nine times out of ten, is simply presbyopia, or old sight. It is a change that is taking place in all of us. When we are young we can bring to a focus on the retina of the eye objects which are close to us, such as the image on the focusing glass, probably 9 or 10 inches from our eyes. As we grow older the minimum distance at which we see things clearly increases until it is greater than the distance we hold our head away from the ground glass when under the focusing cloth. Then we complain that the electric light is hurting our eyes, whereas all we need is a properly fitted pair of spectacles. They must be worn if good work is to be continued and the danger of permanent strain to the eyes eliminated. So, as soon as the trouble appears, go to



Winter Scene in Douglas Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

The cases containing the exhibits from that exhibition are now on their travels to Washington, Philadelphia, Boston, Cleveland, and other cities that are striving to see them.

Next season the American Institute of Graphic Arts expects to record higher accomplishment. Already plans are made for a great exhibition showing the evolution of photography and its application to the arts. This will begin late in October and last four weeks. In January there will be an exhibition of the work of American etchers, occupying two weeks, and then later in the spring, for two weeks, there will be shown what American illustrators and designers are doing.

Eyesight of Processworkers.

There is some complaint among processworkers of the indury that are lights are doing their eyesight. Before the electric light came we charged eye troubles to the constant changing from light to dark rooms. It is noticeable that it is the older men who complain, and it is likely that a writer in The British Journal of Photography tells the real causes of the trouble. He says, in part:

Most photographers sooner or later have trouble with their eyesight, which they charge to the electric light, to the darkroom light or to too much smoking. The trouble a good oculist or to a reputable optician and place yourself in his hands. Every four years or so the oculist should be revisited, for new lenses will be required as the accommodative power of the eyes decreases. Eyes are the most important asset of the processworker, and as such they should be treasured and by no means neeflected.

Half-Tone Posters.

Thomas J. Murphy, Boston, writes: "I have seen some three-sheet posters on the billboards, the key plates of which are made in half-tone about twenty lines to the inch. I know they do not make screens that coarse, unless the screens are enlarged in some way from a finer screen. I have been trying to find out how they do it, and have come to this conclusion: They first make a singlesheet poster with a sixty-line screen on a zinc plate. A good proof is pulled and this proof used for copy and treated just as line copy would be, that is, they take but one-third of the copy at a time and enlarge it three times, which gives them three negatives with screens twenty dots to the inch. From these negatives prints are made on offset zinc. Am I right or am I wrong? This question of making half-tone posters has been put up to me, so that an early reply will oblige."

Answer .- You are both right and wrong. Posters can

be made, and have been made, in the way you describe. In fact, there was a well-known newspaper that etched its half-tones first on copper, pulled proofs and then enlarged these proofs double the size and etched them on zinc, thus getting half-tones seventy-five lines to the inch with all the values of reëtching which could not be done on zinc. Since then this newspaper's photographers have learned to "get it in the negative," as advised in this department. The practice of the large lithographic houses now is to make a contrasty half-tone negative with, say, an eightyfive-line screen. From this they make, by contact, a positive which is put into a camera used like a magic lantern in a perfectly dark room, only instead of throwing the picture from the positive on a screen, they project it on a dry plate for a time. The dry plate is developed into a negative, from which the print is made on the grained zinc for the offset press.

Photoengravers' Convention in Philadelphia.

The twentieth annual convention of the International Association of Manufacturing Photoengrayers will be held June 22, 23 and 24, 1916, in Philadelphia, at the Bellevue-Stratford Hotel. Now that the engraving industry has begun to realize its importance in the graphic arts; that it creates and develops business; that it enters so largely into all commercial enterprises and is one of our most powerful educational factors, it is predicted that the coming convention will be the most important one ever held by the manufacturing photoengravers. Every one interested in the manufacture of photoengravings is invited to attend this convention, for there will be something doing in the way of instruction or entertainment every minute the convention lasts. And then Philadelphia has so many historical points of interest that every engraver in the United States and Canada should visit it under such hospitable circumstances as this occasion will afford.

Will Line-Engraving Return?

One of the threats made by users of engraving since the standard scale of prices went into effect is that they will go back to linework to save engraving cost. They figure that the expense of line-drawings will also be less than the "wash" drawings they have been using for half-tone reproduction. If the new scale of prices can bring about the revival of line-engraving, then it will have accomplished what the public, with artistic taste, have long wished for. To bring this all about, a new school of pen-and-ink artists must be educated, for those of the old school have about died off or have gone out of practice for want of encouragement. Then photoengravers will need retraining in the proper reproduction of pen-and-ink drawings. Paper and presswork will be required to perfect the printed result, and then we shall have illustrations that can be printed on uncoated paper - which will be a blessing.

Rolls for Rotary Photogravure.

Questions regarding rotary photogravure 'come from readers in increasing numbers. Besides full instructions for the process, where to buy the presses, ink and paper are the usual ones; but here is H. C. Smith, of Denver, who asks where to get the rolls. He wants to use the method for post-card printing and keep the rolls standing for future editions.

Answer.— For the post-card business the practical way is to get a press with an expanding cylinder so that castiron shells can be drawn on the cylinder and held tightly by expanding the cylinder. The copper coating must be put on the iron shells by deposition. This is done by slipping the iron shell over a mandrel and coating with wax the ends and all portions of the shaft not intended to be coated with copper. The whole is then turned in an electrotyper's vat continuously until a sufficient shell of copper is deposited upon the iron shell. When this is done, the mandrel and shell are lifted from the depositing vat and put on a special lathe where a revolving stone grinds the copper smooth while the mandrel is being turned. After this the mandrel is put on another special lathe where the surface is burnished or polished. All of which requires special machinery and experienced labor, so that the user of a rotary-photogravure press soon finds that it is not a simple a proposition to get the rolls as it would appear.

Three-Color Etcher Seeks Employment.

C. S. Best, Leeds, England, writes: "There is a German subject in the internment camp at Lofthouse who wants to know if arrangements could officially be made for him to take up residence in the U. S. A. He is a three-color etcher. His name is Adolf Lindner, and you can write him on the subject."

Answer .- This is a hopeful sign, to find an Englishman trying to get a German out of trouble. It may be the harbinger of peace and we would like to help it along, but there are several obstacles in the way. First, there is the law against hiring labor in another country, and then this department hesitates about troubling President Wilson or King George in the matter, for they are both busy men just now. The first employer of such labor I asked about it, said: "I would like to deport some of the three-color blacksmiths I have in my plant instead of importing any." He was evidently out of humor. It might be that the exchange-of-prisoners idea might be applied to this case. For instance, if Mr. Best will use his influence with his British Government to release to us some of the German dves that are packed ready for shipment to this country, or allow us to get some potassium bromid so that we can make color-plate negatives, then we will relieve his Government of the expense of boarding that German threecolor etcher. Reciprocity is all we ask. By the way, there is a man in Detroit named Ford who spent a lot of money getting the soldiers out of the trenches last Christmas. With his experience he might have no trouble getting this etcher out of the camp in England, so this query will be referred to him.

Brief Replies to a Few Queries.

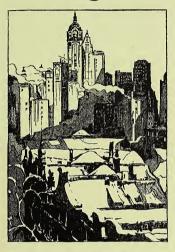
F. deLavelle, Montreal, will find that rubber cement will affix photographs to mounts without the distortion he gets with paste. There is also a dry mounting-tissue he can buy which fixes the photograph to its mount by the application of a hot flation.

Ohio Engraving Company, Toledo, which is having trouble etching steel through an enamel resist with Spencer acid as a mordant, should try chlorid of iron in place of the Spencer acid.

"Inquirer," Chicago, who wants to know the process for etching linework on concave and convex surfaces such as the bowls of spoons, will find information on this subject under the heading, "Enamel on Curved Surfaces," in this department, page 201, of THE INLAND PRINTER for May.

"Offset," New York: The reason you can "etch as far as you like on litho stone and not on grained zine" is that it is the nature of the stone to absorb grease or moisture, while the zinc gets the property of holding water and grease by forming a grain on its surface. Overetching destroys the grain and then its absorbing property is lost.

The Voice of the City



In this number— INGALLS KIMBALL CAROLYN WELLS JOSEPH H. APPEL CHARLES H.CAFFIN

THE VOICE OF THE CITY

While the number of collectors is multiplying rapidly throughout the country, the standard of collectorship is high, for the American collector usually brings to his study of art the acumen and thoroughness that he devotes to his business. Equally notable is the multiplication throughout the country of art museums. They are at once the effect and the cause of a continually increasing interest in art on the part of the community. That this interest has increased a hundredfold during the past decade would be a conservative estimate.

In this spread of culture the artist looks to the newspaper for some recognition of his talent and accomplishment; the already cultivated reader demands of it information of what is going on in the art world, while the great masses of those who are seeking culture look to it for guidance in knowledge, judgment and taste. Among all the workers for higher culture none occupies so enviable and potent a position as the art writer of a great newspaper—if he respects his privilege and tries to live up to its high opportunities.

For the most part he casts his bread upon the waters without expectation of tangible results. On the other hand, he is not infrequently the recipient of letters from readers, who encourage his efforts or ask for advice and sympathy in their own artistic endeavors. Sometimes there is a humorous side to the correspondence. For example, I recently received a letter from a correspondent in one of the larger cities, who protested because in writing about a well-known picture of the old Dutch painter, Jan Steen, I had stated it was in the Rijks Museum, in Amsterdam. He himself, he informed me, sowned the original; and was convinced of the genuineness of his picture because he had bought it on the occasion of the World's Fair at St. Louis "from the personal representative of Mr. Steen?"!

Perhaps his favorite newspaper was not giving much attention to art, or, if it were, he had overlooked this department as unpractical. In either case, the loss to pocket and to pride was his.



The Philosophy of FASHIONS

"Costly thy habit as thy purse can buy."- Shakespeare.

E no longer wear clothes merely to protect our bodies from injury by wind and weather; nor from motives of modesty, except incidentally. The present stage of the evolution of clothes is a recognition of that individuality which marks us as human beings.

Thus, fashions in the best sense of the term do not designate prescribed uniforms which everyone must wear until they are supplanted by other uniforms. Fashions, at any given moment, have myriad forms, varied designs in detail, a hundred shades of color and color combinations, any one of which is "fashionable" provided it be appropriate to the individual.

This is the true philosophy of fashions—and that it is so rapidly coming to be understood and accepted by the multitude is one of the many triumphs of advanced journalism. The newspaper has persistently and illuminatingly impressed upon its readers what each one owes to himself or herself in the matter of clothes that are individually appropriate.

Visitors from abroad express themselves as amazed at the refined taste in the

selection of their costumes exhibited by the women in the large cities of the United States. These women have learned how to make the most of materials, and how to adapt a prevailing mode sensibly and charmingly to their own character and physical type. They have learned this lesson mainly from the great newspapers in which the modern creative artist in clothes preaches the true philosophy of fashions.

Appropriate clothes are good investments. They promote regular habits and go far toward reconciling us to the absence of any universal clixir of youth. Where is the man who does not experience renewed energy and cheerfulness drawn from the presence upon his back of a new and perfectly fitting coat that is harmonious with his personality?



Ballade of ADVERTISEMENTS

CAROLYN WELLS

ACH day I read the war news grim, And shudder at the pictured scene; O'er sad sob-tales my eyes grow dim, I rage at politics unclean. Then I turn from the dull routine Of current national events. To new Breadette or Pie Pastrine .--I love to read advertisements!

The editorials I skim, Skipping the prosy bits between;

The accidents to life and limb From taxicab or limousine. I spy a new, dread, war-machine,-

Then turn to where the page presents A special sale of black moreen!-I love to read advertisements!

The page of Women's Way and Whim Has some few bits for me to glean: It advertises Surelyslim,

Or Try Bolini's Baking Bean; Perhaps a Blouse of Blue Maline, Reduced today to ninety cents!

Or some new sort of Householdine.-

I love to read advertisements!

L'Envoi:

Editor, you are wise, I ween, So couldn't you the news condense, And have more "Ads," clear, terse and keen? I love to read advertisements.







BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized undamental pint on picture the basis of all art expression. By this method the printer will develop his treated as skilln, and on mete degment assertion, but on recognized and clearly defined laws.

Squared Groups.



any compositors are partial to squared arrangements. Admirers of this style of composition, they follow it wherever possible in the work they are called upon to do. There is no denying the attractiveness of nicely squared groups of type, when such groups are squared up in proportion to the spaces occupied. On letter-heads,

paneled or otherwise, on cover-designs, title-pages, business cards, etc., the pleasing contour of squared groups holds an irresistible appeal to many. To judges of good typography, and to those outside the realm of printerdom who are blessed with a certain degree of good taste in such matters, squared groups which are manifestly forced do not find favor.

the same type. Thus far, therefore, he could hardly have done better. The fact that his first two lines squared up so nicely probably influenced the handling of the third line, and here he fell down. Mindful only of his desire for squared contour, he set the word "Lynden" flush to the left and the word "Washington" flush to the right, thus attaining his desired shape as far as corners and outside lines on three of the sides are concerned. But, in so doing, he was compelled to place a number of quads between the words, thus opening a gap in his group, which not only breaks up the tone of the group but the contour as well. The hyphens and the colon do not exert an appreciable effect, and, even if the white space in the line was crowded with them, their lack of similarity to the type making up the remainder of the line would not preserve the uniformity of tone or contour. A line of contour following

LYNDEN VOLUNTEER FIRE DEPARTMENT

LYNDEN

WASHINGTON

Fra :

Fig. 1.

The white space between words of the last line in reality breaks up the squared contour of the group.

By the term "forced square arrangements" we mean those in which the matter, because of the length of words and the manner in which they break at the ends of lines, is not suited to squared shapes, and in which makeshift expedients are necessary in order to attain the rectangular contour.

To illustrate the idea we are here endeavoring to convey, and to show at the same time a fault arising from a determination on the part of the compositor to attain a squared group with matter not suited to such a style, we are reproducing on this page a letter-head designed by a Washington printer (Fig. 1).

Upon examination of this design, we find that the first two lines square up to excellent advantage, without undue spacing of words or letters. (The second line is slightly letter-spaced, but not enough so that the variation is at first glance noticeable, or at any time displeasing.) By squaring up these two lines the compositor secured greater strength than he possibly could have attained by arranging the words on a single line; and, furthermore, there is better agreement in space relations than could have been possible if the same words were set in a single line and in

LYNDEN VOLUNTEER FIRE DEPARTMENT

LYNDEN, WASHINGTON

Fig. 2.

By centering the words of the last line a much more pleasing effect is produced.

the bottom of the group would run along the base of the letters forming the word "Lynden," turn upward at its end and run along the bottom of the middle line until the word "Washington" was reached, when it would drop down and follow the bottom of that word to the lower right-hand corner. The group is, therefore, not a squared group, for the bottom line of contour is not a straight line. Furthermore, the large gap of white space is quite displeasing, the more so because, owing to the variation length of the words in the bottom line, this white space is out of center. I toverbalances the design in a way.

The remedy is simple in this case, in so far as a pleasing design is concerned; but a satisfactorily squared group is out of the question unless the bottom line could be set in much larger type, in which case the address would be too prominent. This fault would outweigh any improved appearance thereby gained, for to attain a given shape at the expense of disulay is not to be considered.

Why not, in such cases, do as we have done in the rearrangement of this design (Fig. 2); that is, place a comma and a three-em space between the words of the address, and center the line.

Does any one question our assertion that Fig. 2 is more attractive than Fig. 1? Does any one consider that the squaring up of the lines, as far as length is concerned, is a gain - as far as appearance is concerned - of sufficient merit to overcome the ill effect produced by the unbalanced white area between the words of the third line? We believe not: and we also believe our Washington friend can now "see the differ-

ence" in appearance between the two designs.

Sometimes, oh! how nicely, two lines square up to a given measure. but the third is just a "wee bit" short: more often, however, it is very much too short! But the compositor is, unfortunately, too great an admirer of squared groups, has decided upon a squared group and is bound to have a squared group. He begins to letter-space. He does not stop at the point where the increased white between the letters is vet insufficient in amount to break up the uniform "color" of the three lines in combination the group - but keeps on until the amount of white so far overbalances the white in the other lines that the design does not hold together. He often goes so far with the process that the space between letters and words is greater than that which appears between lines. and the unity of the word is broken up and each letter appears almost to stand for itself. Such an effect is illustrated by Fig. 3, and when so much space is

necessary to make the line fill to measure, some other arrangement had better be tried, for the end in no way justifies the means

In almost all displaywork certain words in combination present one phase of the subject of the design as a whole, and these words should be set in the same line. The reason for this is that in reading there is a slight modulation or halt at the end of each display line, and it is inadvisable for such a halt to come in the midst of words which depend upon each other for a clear presentation of the idea. This consideration is quite frequently ignored by compositors, and, in order to attain a squared group, they will separate an item or phase over several lines; have part of one phase and part of another on the same line, which, because of the natural and unavoidable halts that come with the end of each line, has a tendency to confuse the reader and make a clear presentation of the idea impossible. Furthermore, the several phases are not of equal importance, but the necessity of using the same size and style of type throughout makes it necessary to give all equal prominence, and, because of lack of contrast, the important items do not "stand out." We have

seen many designs, so arranged, which were decidedly attractive from an artistic standpoint, only falling short in this matter of display. Sometimes - in rare cases only -- on work in which the advertising element is not of prime importance. such arrangements are permissible; but, even though the work is not of an advertising nature, the reader must have a clear presentation of the idea, and the suggestions made above as to the arrangement of lines offer the surest means to that presentation.

We reproduce on the next page the titlepage of a program (Fig. 4). In order to attain a squared effect, words which, when combined, present a phase of the whole, are divided over succeeding lines, as witness "Commencement" and "Exercises," and "Lynden High" and "School." That the reader may not be confused in this connection, we wish to state that the words which together constitute a single subject may be arranged in two or more lines when those lines are the largest on



Illustrating the unsatisfactory effect caused by too wide letter-spacing of one line in order to square up a group of lines.

the page, and then only. The idea here is that the large size of the type, in comparison to the smaller sizes used for the remaining lines, causes them to stand as a unit.

In addition to the points already made, the reproduction illustrates other points. The tone is broken up by the colons and hyphens, which do not adequately represent, or equalize, the tone of the type. The effect is also marred to a certain extent by the italic lines, but the dissimilarity in appearance is displeasing. A line drawn through the center, perpendicularly, would show quite dissimilar halves.

A Notable House-Organ.

It is our great pleasure to exhibit in the colored insert of this issue the cover-design and three text-pages of The Voice of the City, which is quite the most distinctive and

pretentious house-organ it has ever been our good fortune to examine. Published in the interests of *The New York American's* by The Cheltenham Press, 11 East Thirty-sixth street, New York city, it reflects considerable credit upon all who had a hand in its production, particularly the Press and the editor, Amos Stote, of the Cheltenham Advertising Arency, an affiliated, though distinct, organization.

The format is delightfully pleasing, the pages, 9½ by 12½ inches, furnishing considerable latitude for a distinc-

The page on which the illustration of Pan appears was originally printed in black and light green on a dull, white, hand-made paper, also of French manufacture. The illustration is by C, B. Falls.

The "Philosophy of Fashions" page is from the February number, also printed in black and green, the illustration being by Arthur Finley.

The page entitled "Ballade of Advertising" was printed in orange and black. The illustration is by Rea Irvin.

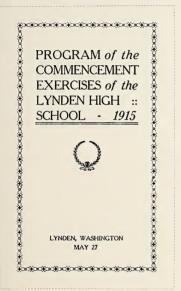


Fig. 4.

Here the attempt to square up the group made it impossible to set words which, combined, present one distinct phase of the subject on the same line in the interest of display.

tive and pleasing arrangement of the designs. Ample white space furnishes a pleasing background and provides the charm which white space only can give. There is not a suggestion of crowding or congestion on any of the pages of the two issues from which we have selected our exhibits.

The cover reproduced is of the January issue and was printed in black and blue on blue hand-made paper of French manufacture, a beautiful paper, admirably suited to the style of the design. We regret our inability to show the design in a manner which would illustrate more accurately the dignified, rich and artistic appearance of the original. The border and lettering are by W. D. Teague, a master hand at all styles of lettering, and the illustration is by Earl Horter, the well-known artist, with whose etchings all are familiar.

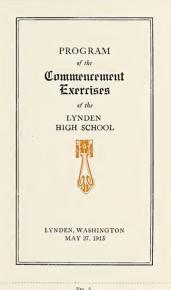


Fig. 5.

By giving first consideration to display and readability and not to the attainment of a desired form, a much more satisfactory design results. The copy in Fig. 4 is manifestly not suited to a squared arrangement.

From the standpoint of mechanical workmanship, there is appearance is such as to assure all who receive it that a master hand guided its production from the conception of the idea to the last item of binding. It is also of such quality as to impress all who see it with the ability of those well-known contributors to The New York American, who also contribute some of their best efforts to The Voice of the City. It should prove influential in impressing readers with the value of the American as an advertising medium, and, last but not least—being an example of really artistic, quality printing—will undoubtedly bring The Cheltenham Press many orders from those who know, appreciate and want fine printing, and the expert service that goes with it.

Effective proof-envelope design by Edward A. McGrady, Chicago, Illinois.

The PROOF

from SLEEPECK-HELMA

PRINTING CO-Chicag

418 South Market Street

402



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical (Club, 634-635 berman Street, Chicago.

Too Much Copy.



The outset we wish to state that this is not to be a treatise on job composition. It is designed rather as a protest against an all too common practice which affects job composition to the detriment of the compositor and his product. That the protest will earry some weight, we are going to show by word and example the extent to which

this practice of crowding into the design every word possible affects the quality of job composition.

Any one who has had anything to do with typographic or commercial design knows that with the increase in amount of copy the difficulty of arranging it in a strong argument or sales-talk, and, furthermore, the letter is simply a vehicle for transmitting information, opinion or advice from one to another, and the letter proper is naturally the important thing to the recipient.

This being the case, he is not going to wade through a mass of detail in a letter-head design. The passing glance which he gives the heading is only sufficient for him to grasp the fact that "Jones & Company" are "Printers" and that they do business in "Chicago," or wherever the firm is located. These, then, are the important things, and upon conveying this information and impressing those facts upon the recipient so that when in need of printing he will unconsciously, perhaps, think of "Jones & Company," the letter-head has served its full purpose as adver-nany," the letter-head has served its full purpose as adver-



Fig. 1.

A letter-head in which an attempt to get into the heading too large an amount of matter, largely repetition, was a handleap to the compositor and made impossible a strong, dignified design.

and forceful form increases as well, but in greater proportion. The use of too much superfluous copy often makes such inroads on the white space available that the sizes of letters must be reduced. In addition, the amount of white space so essential as a background for type and lettering is largely taken up, and the lines do not stand out as they would if afforded the contrast of amule white space.

There is in such cases the added fault of congestion, which is always displeasing and which must be overcome by some means if a design is to influence the recipient favorably.

A letter-head, a business card or an envelope cornercard are essentially advertising vehicles, perhaps not so manifestly so as the broadside or a circular, but, just the same, they are advertising. In all advertising, brevity, so far as is possible, is destrable, for the average recipient balks at reading a mass of superfluous detail. On the average letter-head, for example, there is no space for tising. Inasmuch as the recipient is not likely to read anything else thereon, and because other items only serve to handicap that display, the simple statements should suffice. Certainly the names of the firm-members can be placed at the top of the sheet, if desirable, in inconspicuous type, and the telephone number can be carried as a convenience to recipients, if there is a chance that they may want to call by telephone. Special lines may in some cases demand a position, but further than that nothing is necessary; and none of these items should handicap, by their prominence, the big display features. These display features should answer the questions "Who? What? Where?"

To illustrate our ideas we are reproducing herewith the letter-head of Trust Brothers Printing Company. We will dissect it part by part and endeavor to present good and substantial reasons for the changes we suggest.

Taking up the firm-name, we find the word "printing" incorporated therein. This indicates unmistakably that

the company is engaged in the printing business and not in the laundry or iron-foundry business. Why, then, give such prominence to the word "Printers," below? Certainly bringing out a word in such manner may at times aid in the artistic arrangement of a design, but the main display should not be handicapned by such an arrange-

THE GOOD OLD DAYS!

C. A. Pearson, describing some incidents in the history of the recently deceased London Standard, said: "When the paper passed under my control it was conducted on curiously old-fashioned lines. There was an extraordinary system of beer tickets in force, too. These tickets were

TRUST BROTHERS PRINTING CO.

Pittsburgh's

EMBOSSING – Leading Commercial – ENGRAVING

Printers

TELEPHONES SELL-GRANT 1352-R F. & A. PITT. 4361



66 Robert Street PITTSBURGH, PA.

Fig. 2.

By the elimination of unnecessary items from the letter-head reproduced on the preceding page, the compositor is given a better opportunity to display the important features, and the result is a simple, dignified and effective design.

ment, especially when no new point is brought out. Surely the large size of the word "Printers" here takes away from the force of the firm-name. In addition, the word "Printers" is a part of the phrase, "Pittsburgh's Leading Commercial Printers," and the four words combined carry one idea, the force of which is broken by making so prominent the one word "Printing." The phrase, "Pittsburgh's Leading Commercial Printers," answers quite satisfactorily the ouestion "What?"

The itemized list of products occupies valuable space, constituting rather powerful forces of attraction to the eye, and are superfluous. That the firm is a commercial-printing house, rather than a book-printing house, indicates that the firm prints "letter-heads, bill-heads, statements, business cards, invitations, etc."

The terms "Embossing" and "Engraving" are necessary because all commercial printers do not do embossing and engraving. These should be incorporated in the heading in following out our previous suggestions for the handling of special lines. They should not, however, be prominently displayed.

"A Printing Plant Thoroughly Equipped for Producing the Best Commercial Printing" may or may not have advertising value. We doubt that it has very much, however, but if its use had proved an aid in the attainment of a pleasing form there could be no harm. It should not be used in a way to handicap in the least the prominence of the main display features. That the firm advertises to be "Pittsburgh's Leading Commercial Printers" should be proof sufficient that they are thoroughly equipped.

The lines in the upper right-hand corner are subject to the same argument. They are largely repetition, do not carry much weight, and, being run together, whatever force the words in themselves carry is lost.

Now, using as copy the essential features as selected from the mass in Fig. 1, we are showing a design which we are confident would prove better advertising because it is not only more forceful, but more attractive as well (Fig. 2). It is simple, whereas Fig. 1 is complex, and is artistic, whereas Fig. 1 is not.

"Who? What? Where?"—certainly these things should stand out. The speaker should have the floor and should not be interrupted on all sides by shouts of "Amen! Amen!" given away by a highly conscientious gentleman, who received a salary of 30 shillings a week. He stood at the portals of the Standard office intent upon seeing that no deserving person went away without a beer ticket. The drayman in charge of a load of paper, the boy who kept the coat of a visitor from brushing against the wheel of a hansom-cab, the messenger who brought a letter, would all receive a mysterious-looking blue ticket which entitled its possessor to half a pint of beer at any public-house in the neighborhood. These beer tickets were redeemed on Saturday mornings, and cost the Standard about 2800 a



A complex, ineffective circular printed in five colors by a Canadian printer.



BY J. L. PRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Frinter Company, Chicago. Postage on packages containing sedimens must see included in packages of specimens, unless letter portage is placed on the entire package. Specimens bould be mailed flat; not rolled.

C. E. CASTLEMAN, Nashville, Tennessee.— Your street-car sign for The Alaska Refrigerator is nicely displayed, strong and effective in every way.

B. F. NELSON, Harrisburg, Pennsylvania.— We do not criticize folded, rough stone-proofs. Send us the completed job.

A. H. FREEMAN, New York city. Outside the fault you mention, that of printing the

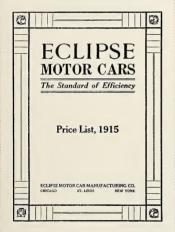
page of the booklet for the American-Russian Chamber of Commerce being especially pleas-

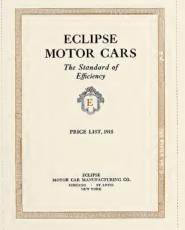
ing. No faults are apparent.

HARRY C. MERTZ, Shakopee, Minnesota.—
Your booklet for Joseph M. Spindler & Son is
very satisfactory and the cover-design is especially well composed, but this should have been
printed in black instead of gold, for on the
high-red stock used the well is not reachible.

prefer a bright blue to the gold for printing the large display word, "Printers."

G. C. BERNARDS, Salt Lake City, Utah.— The ticket for the Boiler Makers' Ball is nicely arranged and well displayed. The lines set in text strike a discordant note, however, and if these were set in the same style of type as used for the remainder of the design, a decided improvement would result.





Here the compositor's ambition seems to have been to construct an unusual border, and, owing to its complicated character, the rather large type is weakened in effect.

representative's name outside the border, the business card for the E. J. Hall Press is decidedly pleasing.

EUGENE M. MESSICK, Salisbury, Maryland.— The blotter is quite satisfactory, but we would prefer red-orange to yellow for the second color. ALFRED OLLIVANT, Brooklyn, New York.—We admire the simple, dignified, attractive style of your typography very much indeed, the titleRALPH W. POLK, Lincoln, Nebraska.— Your Easter card, herewith reproduced, is delightfully neat, as in fact are all your specimens. You appear to be doing a great work as instructor in the school there.

FRANK M. WHEELER, Madison, South Dakota.

— The business card is quite effective, even though the modern italic used does not harmonize with the Cooperplate Gothic. We would

A simple border, more white space and the design is made forceful. By Andrew Groves, a Cleveland, Ohio, student of the I. T. U. Course of Instruction in Printing.

The Sparkman News, Sparkman, Arkansas,—Your letter-head is simply and effectively arranged, but would be improved if six points additional space were placed between the band at the top and the main display line, and if the red were brightened by the addition of a little

yellow.

J. Chester Jones, Eldorado, Oklahoma.—
There is no conventional style for the arrange-

ment of funeral notices, except in so far as the black border commonly and appropriately used to signify mourning makes it a style. Typography is usually in invitation style, which is wholly acceptable.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—The specimens sent us are been the proper color for printing this border.

Avoid combinations of closely related colors.

ROY K. BANCROFT, Frankford, Pennsylvania.

The package-label for H. S. Adams is delightfully neat and, printed in dark green on light-green stock, presents an effect which is wholly satisfactory. Yellow stock—a strong

strong German style of design, which is so much in evidence at the present time.

The Wessington Springs Times, South Dakota.—The Eastern Star program is nicely arranged and well printed. If smaller type had been used on the title, so that the bottom part of the page would not appear so crowded in



A package-label by The Marchbanks Press, New York city.

satisfactory in every way. The simple style of arrangement could be practiced to advantage by many compositors who are groping about in the dark, so to speak, trying to attain unusual effects by means of intricate rule arrangements.

LAURANCE PRESS COMPANY, Cedar Rapids, Lowa.—The cover-design for El-Kahir Temple is quite effective. We would prefer to have the type printed in blue instead of red, and the band of border units at the side is rather meaningless, and too prominent considering its lack of simifacenes.

Bown THE PRINTER (Trade-Mark Registered), Kansas City, Missouri.— Your advertising eards are well designed and composed, but presswork is not very good. Your colored inks appear to be thin. Where black was used, not enough ink was carried. Antique stock and blotters require considerable ink.

A. R. McManus, Wendell, Minnesota.—The circular is overdisplayed, crowded to the point of congestion, because larger sizes of type were used than necessary for text-matter, and there is not enough contrast in size between bodytype and display. In addition, the presswork is rather "off color."

A. F. SHAFRANSKI, Stevens Point, Wisconsin.

— The business eard for N. A. Krzyska would be improved if the name was set in the same style of type as used for the remaining lines, instead of in script. One unoccupied corner on a card seems to throw the entire design "out of sear."

L. W. PHILLIPS, San Antonio, Texas.—The use of too many type-faces which do not harmonize mars the appearance of the Wilson-Schwegmann business card, and the lavender ink used for printing the border does not harmonize with the red. A green tint would have

color, not a weak tint of yellow — does not appeal to us as being suited for the ordinary run of printing.

DAYID STRUBEMAN, Brooklyn, New York.—
If the monogram at the top of your announcement was enclosed within a decorative circle,
and if geometric squares were used instead of
fleur-de-lis ornaments as corner-pieces in your
border, it would be greatly improved. The typeface selected is a good one for imitating the

An Announcement

The Jawing of prising,
the designing of bading, and the
general paperisheding of the adving of
par book und booked to be been my reaction
in the Persistics and Myles Test for
many years. My streets are at
the disposal of the general
pattle and he read;

4

Folin Hondry year
year between the
triposal than the Persistic
Thisposalment test.

Dignified announcement in gray and black on gray stock. By John Henry Nash, San Francisco, California. comparison to the upper part, a decided improvement would be apparent. Then, too, in any design the greater strength should be near

the top.

GEORGE S. STROTHER, Manhattan, Kansas.—
Both the books are well handled throughout,
with but one exception. The cover-design for
the proceedings of the annual conference of

in shape with the page on which it is printed. Not only is the lack of harmony in shapes displeasing, but the distribution of white space as a result is not uniform.

CHARLES H. MANGLESHORF, Austin, Texas.—Of the three arrangements for the Firm Foundation Publishing House advertisement, we prefer the one in which the main display line is a full line. We would suggest that you avoid full line.

the agricultural-college editors does not agree

full line. We would suggest that you avoid attempts at the unusual, that you center all lines, and that your borders be arranged in regular rectangular form without breaks in any way.

MCCREA, THE PRINTER, Springfield, Illinois.—
On your business eards the colors are of too nearly equal strength, considering that the type prints over the impression of the plate, and a

prints over the impression of the plate, and a confusing effect is the result. Had the green been stronger, the improvement would be marked. On the "Cofperation Eats" menu, the blue and green strike a discordant note. Avoid the combination as you would a planue. L. HERSTRIN, Detroit, Michigan.—To arrange

borders in the form of a cross on Easter programs is appropriate, but more frequently than otherwise the type-matter can not be so arranged as to occupy the space with a pleasing distribution of white space throughout, and hence one must follow such styles with a certain degree of caution.

W. T. WILKINS, Hamilton, Ontario.— The menu for the dinner given "Soldier Printers" by the local union is simple, neat and attractive. The inside pages are not well printed, the type being too small to print well without filling up on the rough, uneven cover-stock. On the booklet, "Printing and Stationery," the trade-mark should be raised, for, with the typegroup at the bottom, the design is overbalanced,

that is, too heavy at the bottom.

FOSTER & PARKES COMPANY, Nashville, Tennessee.— If the rules had been used to form a

to the type conflict with the prominence of the

Walter W. Annable, Salem, Massachusetts.

- Your business card in which the word "printing" is printed from large type in a weak tint as a background to the design is



Unusual handling of design, used both as a blotter and letter-head with good effect. Lettering is odd,

A. E. Szans, San Marcus, Tensa.— Your own card, printed in brown, is quite pleasing, the border and type being in perfect harmony. We would suzeest that you strive for symmetry in your designs, which is attained by centering all lines. Odd arrangements, such as the card for Mrs. L. Dorman, are not pleasing, both because of the lack of uniformity in the distribution of white space and lack of good balance, owing to greater weight on one side than on the other.

The Advance, Wingham, Ontario.— The blotter is niesly arranged, but the matter in the side panels should have been centered consistently. The rules forming the center panel are too heavy. The Willis package-label is rather odd, but we would admire it more if the name had been placed at the top so as to avoid the large gap of white space in the upper right-hand corner. When three corners of a card or label are occupied and the fourth is not, the lack of antiformity in distribution of white space in the lack of antiformity in distribution of white space is an added tall.

R. R. Troarsox, Buffalo, New York.—If the text-matter in your stuffer for the L. E. I. J. White Company had been set in smaller type, the main display line could have been set to full measure. The main display line should have been set in roman capitals. This would not only serve to "kill" the white space in the amount of the property of the proper

MONRY'S EAGLE PRINT, New York city.— Your business eard, printed in blue and gold the gold on a narrow rule border "bled" and also as part of your trade-mark—on clouded stock of a harmonious shade, appeals to us very much indeed. It is distinctive and good at the same time, a decidedly valuable combination, complete border around the Easter card for the Hall, Wirgers A Polk, instead of being used and pelan used as embellishment among the lines of type, and the third the



Dainty, refined designs, from small sizes of chaste type-faces, characterize the work of Howard Van Sciver, Norfolk, Virginia.

especially effective and quite novel. The other specimes are interesting also, but here is not sufficient contrast between the colors used in printing the blotter, "Printing Well Done." If a bright blue or orange had been used instead of the dark brown, a decided improvement would have resulted. An initial letter should align at the top with the top of the first line alongside, provided the most pleasing effect is desired.

HOWARD VAN SCIVER, Norfolk, Virginia. For uniform neatness - hence effectiveness your work is of a very high order. Those printers who think a multitude of type-faces are essential if one is to do good work, and whose designs are invariably featured by intricate rule and panel arrangements, could not spend money to better advantage than to buy a liberal collection of your specimens and model their own work after your style. We do not fail to note that by a careful and liberal use of white ace you make small sizes of type do the work of larger ones, and by so doing attain strength and neatness at the same time. We are showing herewith in half-tone a booklet-cover originally printed in brown on buff stock, and which was even more attractive in the original.

L. P. Anans, Lubbock, Texas.—The titlepages of the two programs are delightfully
neat and are properly displayed. The lower
group on the one for the Music and Fine Arts
program crowds the border at the bottom too
closely, the variation in marginal spaces at
sides and bottom being too great, which fact
causes the crowded appearance. On the linide
pages there is too much space between the
headings and the text-matter, and the pages
should have been placed slightly above center
which causes line recome the optical liniation
which causes links
are crowned to optical residual
pendicular center to appear low. Consideration
should always be given this liliation.

JOSEPH B. FIGOROLE, Vineland, New Jersey.

— The cover-design of your price-list for gummed labels is too crowded, and such a variety of sizes and styles of type produces an effect of conges-

offect of congestion. This, in combination with the
fact that most of the
type is of the extracondensed variety and
illegible, would cause the
average recipient to pass
it without reading. A
brighter red would improve
the labels whereon the border
only is printed in red, but on
those labels printed in red but on
those labels printed in red

you used is quite satisfactory CRESCENT CALENDAR COMPANY, Wyoming, Iowa .- Your typography is decidedly interesting and you letter-heads are especially good. admire the one set in Pencraft very much indeed. Your bill-head arrange ment is not up to the standard of the other work, so much of an ornamental nature being incorporated in the design that the type is overshadowed to a certain extent. Then, squaring up the lines to conform to the shape of the panels made it impossible to break up the words into lines so that each line would present a phase in itself. in the interest of both display and legibility.

G. Wiley Beyraune, Goldfield, Iowa.—You have prinded the smallest type on your letter-head, which lines are also weakest in tone, in the weaker color, which, instead of equalifiant the tone of the design as a whole, makes the variation all the greater. The boldest lines should be printed in the weakest colors. The extended Copperplate Gothic does not harmonize with the condensed Engravers Old English. When very small sizes of the former are used, the clash is not apparent, but when lines proportionately as large as the one. "News, Advertising, Printing," are used, the lack of harmony is resdilly apparent.

CRISTEN WICKENS, Wichita, Kansas.—You wanted to utilise the border you used and the ornament as well, and the latter, being too large for the eard, made it quite a problem to set the type into the design. You managed to do this, but in a form, however, that such short lines necessitated breaks which are not at all in the Interest of legibility. In addition, the latter of the property of the prop

Houston Pathvino House, Hampton, Virinia.—The letter-head for the Apollo Theater is poorly printed. For printing on hard and rough bond-papers, a hard tympan is necessary so that a firm impression can be made without punching and so that the ink will be forced into the fibers of the stock. The letter-head

Ad Display

John Migliorato 518 Thirteenth Street West New York - N J

Informal, effective business card. By John Migliorato, West New York, New Jersey. would be improved in appearance if the words "High Class Motion Pictures" were set in smaller type, so that the cuts could be pulled toward the center so as to allow the main

mendable. On the cover-design for the Stewart-Dawes Shoe Company, all the lines except the first, of which the initial is part, should be slightly indented, just as when an initial is

used to begin a
page of text. We
see no merit in broken borders such as
the one around the
cover-design for the
Century Automobile In-

Chronicle Bowen Illi nois .- The cover-design for the Hancock County Press Association is at fault in the use of so many rules to make up the border and too large a portion of the design is printed in red, producing an effect quite cheap and bizarre. Furthermore, the type-lines are not so arranged as to agree in shape with the panel enclosing them and the white space is very poorly distributed, the type crowding the border in some places, whereas in others there is ample white space. Black ink should have been used instead of pale blue for printing the inside pages, as an aid to better work on the half-tones, Your compositor would be helped materially by a thorough study of design and color har-

ould be of a higher quality. SCHOOL OF PRINTING, JUNIOR HIGH SCHOOL, Grand Rapids, Michigan,- We note particularly that display is very good throughout in the specimens sent us. In the association of type-faces, however, consideration has not been given to the necessity for an agreement in shapes in the interest of harmony. Condensed Engravers Old English, a text-letter, is consistently used with extended Copperplate Gothic, a block-letter, in the same designs. A worse combination could hardly be made. Next we note that presswork is very poor, and while the fault is probably due mainly to hard rollers, the forms were in most cases not properly made ready. Borders, ornaments and rules can sometimes be printed in gold and silver to good advantage, but lines of type should never be so printed, for it is only by holding the page at the right angle that lines of type so printed can be read - and then with difficulty The Searchlight is an attractively made-up paper, and is better from every standpoint than any of the specimens of jobwork.

mony as applied to printing, and your product

I. M. HARBIS, New York city.— Your line of stationery is handled in an unconventional, in-teresting manner. While the designs are not particularly well, "whited out," the distinctive style of arrangement causes this fault to pale almost into insignificance. We note, however, quite a variation in amount of space at top and left side of the main group, which is rather displeasing and which could be corrected without loss in effectiveness by placing the word "Printer" in italic, on the same line with "I. M. Harris," set in explains. This would

MENU

HARRISON COLLEGE

FOOTBALL CELEBRATION

OLIVES CELERY

CELERY RADISHES
BISQUE OF LOBSTER

CHICKEN HALIBUT au Gratin GREEN PEAS BROWNED SWEET POTATOES

Roman Punch
ROAST PHILADELPHIA CAPON

LETTUCE SALAD
ICE CREAM
ASSORTED CAKES

COFFEE

Menu composed and cut out in the form of a pennant. By Hugh H. Burnett, Knoxville, Iowa,

display line to extend beyond them. The "Spring" card is overcrowded. Your business card is overbalanced at the bottom and the main display line is too weak.

L. Guy Luviscrox. Bennington, Vermont.— A full-measure cut-off rule should not be placed beneath a pyramidal group of type, as on the title-page of the program, for the effect is bad when a rule extends beyond the measure of the lines immediately above. You will note also that the second group is placed in the exact center of the page, a violation of the principle of proportion. Display is also poor on this page, as all the tiens are croweded in the one group and in the same size of type, regardless of importance. You should study the principles of design, an understanding of which is essentiated to good typographic work.

John Murany, Los Angeles, California.— Your work has undergone a marked improvement since we have had the opportunity to see it from time to time. The business cards for the Commercial Printing House and J. P. Tait, as well as the program for the Highland Park Scottish Rite Dinner, are especially com-



Unconventional arrangement of a business card. By John Murray, Los Angeles, California. reduce the depth of the group and make it unnecessary to pull it to the left, thus leaving s still greater amount of white space in the right side of the panel, where there is already too much. Mr. Harris has graduated from the case, and as a free lance is engaged in preparing dummies, layouts and artwork for adver-

At. S. Carn. Provo. Utah .- The greater part of your specimens are of a very good quality, but slight changes could be made to good advantage in some of them. On the letter-head for the New Century Printing Company, in

which the tint-block is printed in dark brown an improvement would result if the nanel was complete. With rules printed in black on three sides and the other side not so bounded, an effect of incompleteness is given. The extension of the side rules at the bottom beyond the tint-block does not improve its appearance. The blotter printed in violet and black on violet stock would be improved if top and bottom marginal spaces were equal to the side margins, the effect of crowding at top and bottom being quite displeasing. When matter is enclosed in a panel of any sort and marginal space is limited, it should by all means be equal on all four sides.

R. J. ATTA. Warren Point, New Jersey .- Script type can not be successfully used in combination with other type. Of course in the eace of a letter-head where the main display line is in a large size of script and the subordinate matter in very small sizes of roman letters, the effect is not wholly bad, but there is even then a lack of agreement, readily sensed by those of esthetic taste. We note also, that you combine shaded text-letters, gray in tone, with Lining Copperplate Gothic, an angular block-letter, rather black in tone. These letters do not harmonize. Except when the script line is very large in proportion to the size of the other letters used with it, as in the instance aforementioned, script should be used alone when used at all. Gray-tone letters should not be used with letters of regular design of approximately the same size. You would be helped materially in your work by a study of the principles of design and harmony as they relate to typography.

ORANGE PUBLISHING COMPANY. Syracuse, New York.- In a gen-eral way the "Empire Forester,"

year-book of the New York State College of Forestry, represents exceptionally good work. Small details only demand correction in the interest of improvement. The yellow on the cover would be better if it inclined toward chrome yellow, but the class colors may have dictated the color used. On the title-page the hair-line rules do not harmonize with the bold Bewick type, and the line just below, set in Pabst italic, strikes a discordant note. The half-tone of Professor Bray is printed too high on the sheet; if lowered eighteen points or two picas a decided improvement would have resulted. The running-heads, set in modern italic and widely letter-spaced, do not harmo nize with the remainder of the page, set in old style. Presswork is good throughout, both in make-ready and in the amount of ink carried.

THE COMMERCIAL PRESS. Philomath. Oregon. - Do not letter-space text type. The beauty of this style of letter is in its black tone, and the compact structure of the letters makes it essential to space them, as well as words and lines, so as to maintain in the design the charactoristics of the letter. To letter-space text type causes each letter to appear a unit in itself and a distinct force of attraction to the eve, and the unity of the word is broken ur to an appreciable extent. Your line of stationery is dignified and pleasing, but we would

have printed the long line, "High Grade Print-The Thirtieth Annual Spring Announcement Number of THE DIAL will be issued March 16, 1916. Advertising rate, \$50.00 a page. THE DIAL 632 Sherman Street

CHICAGO

A dignified announcement card by Paul G. Smith of Browne-Smith Advertising 608 South Dearborn street Chicago

ing and Office Specialties," in color instead of the proprietor's name. Avoid the makeshift practice of lengthening short lines with a rule at either end. More often than otherwise there is no necessity for the lines being made longer, and, besides, the rules exert such a strong influence that it is better to leave the lines as they are than to introduce rules into the design.

MEDARD COLLETTE, Central Falls, Rhode Island .- In display you do very well indeed, but in some of your specimens we note com binations of extra-bold and light-face types If it is necessary to use more than one series of type in a given design, care should be taken that they are of the same tone, which means the same degree of blackness. In one job we note you have used Bookman, an antique type face in which there is very little variation between light and heavy elements in combination with Engravers Bold, a modern commergial letter characterized by its hair-line light alaments and extra-hold heavy elements. Such types are discordant and should not be used together. A study of the principles of design and harmony would be of great benefit to you generically considering the fact that you evaress good judgment in the handling of display

ALVIN E Mowery Fronklin Pennsylvania -The bank cards while rather decorative are composed in an interesting manner, but the solors are of too warm tones in all except the

one entitled "Success." which, by the way, is the best of the series, The signature on this gard grounds the border at the bottom too-closely and, as there is ample white space above, it should be raised six points at least. Had the line above been a full line the group would not appear to crowd the border at the bottom, for then the marginal spaces at the sides of the group would have been reduced. The length of the lines above a border have more to do in causing the type to appear to crowd the border than the amount of space between type and border. Because of this effect, due to the length of the lines, no arbitrary amount of space can be given as a deadline, so to speak, below which the type can be said tocrowd the border. The eye is, as in many things connected with typography, a better judge than a line gage. If a thing appears to crowd the border here or there, it certainly does so. The cards for the Dick Sand Company are quite satisfactory, but here, too, more attention was given the borders than they deserve Borders should not be conspicuous - they should go shout their humble service of unifying the parts of a design in the most unostentatious manner possible.

REN E H MANNING Saint John Washington - Presework on the specimens sent us is very poor: the forms were not properly made ready, a poor grade of ink appears to have been used in most cases, and we believe your rollers are old and hard. On the booklet for the Harvest Carnival, the back margins are large and the front margins small, which is the reverse order for size. This was probably due to an error in imposition, consideration not being given the fact that the book had to be trimmed after hinding. The

cover-design for this booklet is decidedly overdone in the use of ornamentation, and, in order to square up the groups, unimportant lines are given great prominence. Proper display is more important than the attainment of a preconceived idea of design, and to give such great prominence to the figures 1913 simply to enable you to square up the group was a serious mistake. On your subscription statement, printed in olive and brown, the border and ornament, printed in the olive, dominate the design. The olive should have been weakened by the addition of white, making it a tint. Then, too, the fact that the border does not join properly in several places, leaving large gaps of white space, is an all too apparent fault.

WILLIAM VAN WELL, Lynden, Washington. Your work is very good throughout, but closer

consideration to some minor points would bring about quite an improvement. On the title-page of the commencement program for 1915 you have used a decorative border, made up of light and dark units, which produces a spotty effect and, in addition, does not appear to "hold together" as borders should. Fur thermore, it does not harmonize with the straight lines of Cheltenham capitals used in setting the design We would discard the border if in your place, but if you must use it, place a rule border just inside, as you did on the program for the Choral Club. The rule serves to hold the units of the decorative border together. In your letter-head for the Lynden Volunteer Fire Department the first two lines are squared nicely, whereas the third line, the address, is too short to fill out to the measure of the other two In order to attain a squared contour, you set " Lynden " flush to the left and "Washington" flush to the right. This gave you a squared group as far as outside lines are concerned, but the large gap of white space between the two words breaks up the uniform tone of the group and constitutes in itself a powerful force of attraction. The line should have been regularly spaced and centered. Squared groups are pleasing when all the lines fill out to full measure, but when it is necessary to leave a large gap of white space between words in one part of the design, another style of arrangement should be tried, for the effect produced by a forced arrangement is always displeasing

WILLIAM RISTEAU IS ALREADY KNOWN TO YOU AS AN ARTIST IN HOME PORTRAITURE THE INDIVIDUALITY CHARACTER WHICH I HAS CREATED IN THIS DEPARTURE OF PHOTOG RAPHY HAS SO INCREASED THE DEMAND FOR THIS WORK THAT HE HAS LEFT THE MATZENE STUDIO TO DEVOTE HIS ENTIRE TIME TO THIS ART: IT WILL BE A PLEASURE TO SHOW YOU SDECIMENS OF HIS RECENT WORK SUCH AS CAN BE MADE IN YOUR OWN HOME IF YOU WILL CALL "Rogers Park 426" 1740 GREENLEAF AVE. AT CLARK ST Hand-lettered announcement by John E. Phillips, artist, 59 East Van Buren street,

Chicago. Mr. Phillips' novel business card is reproduced below

You made a serious mistake for the same rea son in trying to square up the main group of the Commencement title-page, for the matter is obviously not suited to such an arrangement. Do not set lines in

italic capitals

HOLCOMB-BLANTON PRINTERY, San Angelo, Texas -- Some of your work is very good, but much of it could be improved quite easily. We note, particularly, violations of the principle of shape harmony in combinations of condensed and extended type-faces. The most glaring of such combinations is that of text type with extended imitation engravers' faces, especially noticeable on the Christmas card for the C. C. M. & O. Railway Company of Texas. The 1915 Fair envelope is much better than the one used in 1913. Spacing of lines is very unequal in The Lehmann-Hebert Company letterhead, there being altogether too much space above and below the short catch-line, "of," whereas the

longer lines below are crowded. When a very short line - a catch-line, for example - ap-

compositor. The faults apparent in your work are we might say, the faults which are responsible for some of the distinctive style of Roycroft pears with other longer and larger lines, more

printing. By this we refer to the fact that consideration is not always given the tone of the units of the design in breaking it up for two-color printing, with a view to uniformity "color" in the finished work Borders are too lavishly used to suit our individual fancy, and we are quite sure that in some cases the type is subordinated thereby. On the Emily Knapp announcement, printed on dark-green hand-made stock, the design does not conform to the shape of the page on which it is printed, it being too deep in proportion to its width, and the marginal spaces are consequently not well proportioned. On your per sonal card we do not admire the italic capitals - in fact, we have never seen a design wherein capitals of italic enhanced its beauty. Most of your specimens, however, are decidedly attractive.

space is necessary between

the long lines in order to

balance with that at the

ends of the short line. The

letter-head for R. J. Andrew is of a very poor

shape for a letter-head de

sign, its depth being too

great in proportion to its

great depth, and in order

that it would not occupy

too much space on the

sheet, it was necessary to

print the heading so high

on the sheet that the varia-

tion in marginal white

space at top and sides is

too great for pleasing ap-

pearance. The "Thank

You" slip is overelaborate

and very complicated be-

cause of the use of so much

rulework. Orderly, sym-

metrical arrangements of

type with a simple border

are always preferable. All

your reds are too dark and

would be improved by the

addition of yellow or Per-

sian orange. In your en-

velope, letter-head and

package-label, too large a

portion of each design is

printed in red. Red should

be confined to a very small

EMIL G. SAHLIN. East

Aurora, New York .- We

are glad to welcome you

into this department, not

only because of the merit

of your specimens - which

in style are not unlike

those of your brother. Axel

Edwin, an old-time friend of this department - but

also because of the admir-

able personal qualities ex-

pressed by the fact that in

the short space of two years in this country you

have not only learned the

language, but have developed into a thoroughly first-class designer and

area.

Because of this

width.





BY PAUL G. SMITH

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

The Illustrations the Advertiser Ought to Use.



S stated in the subheading, the matters for this department are: "What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas." This month it is our intention to devote practically all the space available to

"the illustrations he uses"; or perhaps a better way to express it is, "the illustrations he ought to use"—meaning the best. A recent exhibition by the Palette & Chisel

toward offsetting the mistaken impression that prevails among many buyers that it is necessary to go East in order to get the right kind of commercial art."

The awarding of the prize was based on the merit of the artist's work as a whole, not on the merit of any one picture exhibited by him, and it was on this basis that H. L. Timmins was honored.

An example characteristic of his style is reproduced. Of course, in this case, as with the other reproductions, a great deal of value and beauty is lost in reducing to a small size and by eliminating the colors.

We will not endeavor to discuss the points that were



Poster, by R. F. Babcock, announcing the exhibit. Original in black-and-white on a strong yellow background.

Club, of Chicago, offered us an unequaled opportunity and inspiration to present this point in a very graphic and, we hope, interesting way.

The Twenty-first Annual Exhibition of Graphic and Applied Arts by the Palette & Chisel Club, of Chicago, was held April 25 to May 8 in the Art Institute of Chicago, and consisted of the best efforts of the club members. Each member was allowed to enter any number of works, out of which a jury of three men selected those to be exhibited.

To encourage a large and representative showing, The Inland Printer offered a prize of \$100, to be awarded by a popular vote of the entire club membership.

John E. Phillips, president of the club, expressed the opinion that the prize feature, more than any other element, was responsible for the large showing of exceptionally good work, and further said, "The exhibit went a long way

considered by the judges in awarding the prize. Opinions and taste differ so widely in cases of this kind that we think it wise to let each picture "speak for itself," and for this purpose we reproduce herewith not all, but a representative assortment from the exhibit.

"Half-Tone Screens and Their Relative Usefulness."

Inasmuch as illustrations of all kinds must be reproduced by some method or other before they can be used for advertising purposes, it seems very appropriate at this time to comment upon a booklet now being distributed by The Eclipse Electrotype & Engraving Company, of Cleveland, Ohio

"Half-Tone Screens and Their Relative Usefulness" is the title of the booklet, and it is an admirable example of



Automobile poster, by H. L. Timmins. This is representative of the work that was awarded THE INLAND PRINTER Graphic Arts Prize of \$100. In reproducing to a small size and eliminating the striking colors (three) of the original, a great deal of its value and artistic qualities is lost.

advertising with a potential value. Of course the returns from advertising of this kind are almost impossible to determine, but it is safe to say that the good-will and favorable impression it stimulates are worth a great deal more than it costs.

The following, quoted from the specimens in question, will give an idea of its usefulness:

"Which Screen? — We show, on the following pages, nineteen half-tone plates, all made from the same photograph but through screens of different fineness or pattern.

"Twelve of these are examples of the universally used Levy cross-ruled screen, differing only in the number of separations to the square inch. The others are screens made either prior to or after the adoption of the Levy screen, the latter of which are attempts to dissipate the 'setness' or regularity of the cross-ruled 'pattern,' and all of which possess distinctive qualities suggesting and warranting their employment for varying purposes.

"The plain band beneath each portrait is intended to show the reproductive values of all the tones from solid black to pure white, inclusive."

Aside from the above mentioned information, the questions of "Cost" and "Duplication" are discussed, and final advice about using a uniform screen for all engravings in the same job, and a list of the standard trade terms adopted by The International Association of Photoengravers are given. The text and arrangement are by W. H. Baker, author of "A Dictionary of Engraving." Technical descriptions and recommendations have been revised by Max Levy, inventor and batentee of the half-tone screen.







Three striking posters. The one in the center is by O. E. Hake, the other two are by R. F. Babcock.



Reading from left to right. Top row: Illustration, by John B. Woodruff; cover illustration in black-and-white, by O. J. McCombs; advertising illustration in black-and-white, by John B. Woodruff; Second row: Advertising illustration in black-and-white, by John B. Woodruff; fashion poster in three colors, by E. R. Burggraf; book illustration in black-and-white, by Glen C. Sheffer. Third row: Booklet cover in three colors, by H. L. Timmins; illustration in three colors, by George H. Simmons; poster in three colors, by Oscar B. Erickson.



Reading from left to right. Top row: Advertising illustrations in black-and-white, by John B. Woodruff. Second row: Book illustration in per-and-ink, by DeAlton Valentine; poster in three colors, by R. F. Babcock; book illustration in line, by DeAlton Valentine. Third row: Advertisin illustrations in black-and-white, by John B. Woodruff.



THE LEADING TRADE JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES



MARCH 1908

Telephone FORT HILL 5231



FINE CATALOGUE AND LARGE EDITION PAMPHLET BINDING CAREFULLY EXECUTED

Addressing and Mailing





STATEMENT

SOSTON, MASS.,

M

In Account with JOHN J. BIRMINGHAM

PAMPHLET AND CATALOGUE BINDING ADDRESSING AND MAILING

THE GRAPHIC ARTS BUILDING

TELEPHONE FORT HILL 5231



BOSTON, MASS.

M

TO JOHN J. BIRMINGHAM, DR. PAMPHLET AND CATALOGUE BINDING

ADDRESSING AND MAILING

THE GRAPHIC ARTS BUILDING

270 CONGRESS STREET

	Quantity	Your Order No.	Our Order No.	1	Price		
1		D.	BEMINGHAM			1	
		15 V.	NO POR				
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		IOHN · I	BIRMINGHAM				
			AILING . FINE CATALOGUE DING CAREFULLY EXECUTED				
		THE GRAPI	HIC ARTS BUILDING				
			NGRESS STREET STON·MASS				
				- 1			

Three more distinctive items of Mr. Birmingham's excellent line of stationery.



I was young. I prayed to the gods above. Prayed and struggled and lost my prayer, And I beat my breast and cursed and raved I was young. I thought that the gods were there.

I am old. I commune—with the gods within—Listen and learn—and have no fear.
And the sunshine's good—and the hills are fair.
I am old. I know that—the gods are here.

Frank H. Aldrich

DESIGNER-ENGROSSER
Hand Lettering for all purpose
310 FIFTY ASSOCIATES BLOG.
HOME PHONE PHANE BY
Toledo, Ohio



By JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pieger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Bookbinding in Printing Establishments.

"The art of bookbinding," a phrase commonly used in the writings of the past century, is seldom seen in the printed pages of the present. In olden days books were luxuries, indulged in only by the extremely rich—the difficulty of executing the hand-tooled book and the rarity of materials placed it beyond the reach of the ordinary person. Frequently it is said that the modern demand for cheap books and cheap materials has placed the "proudest of arts" among the accomplishments of the past. This need not be so, for the advent of the machine has placed bindings, beautiful bindings, within the reach of the average person.

Machine bookbinding makes it possible to imitate and improve upon the handiwork of the past master bookbinders. We to-day have the advantage of up-to-date equipment, and by every token should excel the work of past ages. But with all this advantage, how many men are there living to-day that really come up to the standard set by the past masters? If bookbinding has deteriorated, are the men in the business to blame or are outside influences responsible?

In the days gone by, bookbinding was controlled by bookbinders, and its development kept pace with the progress of the times. To-day bookbinding is controlled by printers, and its development will depend upon the knowledge that the printers have of, and their appreciation for, beautiful bindings. The printing art seems to overshadow the art of bookbinding.

The development of printing necessitated putting the printed matter into some compact form which was readily accessible. Letter-heads were put into pads, sheets folded into sections and fastened together with thread or wire. Some printed matter required a somewhat better cover to preserve the leaves, and a stiff board with a cloth back was designed for that purpose. These operations were frequently performed by unskilled help, because the bindery was in its experimental stages.

The equipment was usually of the simplest, and nine times out of ten was secondhand when it was purchased. It rarely consisted of more than a hand or foot power round-hole perforator, hand-power stitching-machine, hand numbering-machine, a combination foot-power round-hole punching-machine and round-corner cutter, an old iron glue-kettle and a paste-box. The tables and benches were made during spare time — and had all the appearance of having been put together by inexpert carpenters.

There was always lack of space, so it goes without say-

ing that the darkest corner, either balcony, cellar or attick was assigned to the bindery. It probably never occurred to the boss printer that sheetwork requires light and plenty of space to avoid the piling and repiling of paper. The cost system was not as fully developed as it is at the present time, and the costliness did not enter into the arrangement until competition became keener.

As the business expanded and a better grade of work was attained, the requirements for better binding were apparent and a bookbinder was sought to run the bindery. It seemed ridiculous to pay a salary to a first-class man, because any boy who had served one or two years at bookbinding could fulfil the requirements for some time. It is evident that the bindery could hardly be expected to advance beyond the ability of the apprentice bookbinder, who had a slim chance to become a journeyman except at a tremendous cost to his employer. To-day many individual printing establishments repeat the same stages of evolution; as the shop grows and its reputation enhances, it feels the need of more knowledge and skill in the bindery than was necessary for elementary work in pads and pamphlets. If then the concern selects a first-class man, and the boss printer does not assume to know too much about bookbinding, reasonable progress can be expected. But if he displays his ignorance by purchasing the best and latest equipment for the printing-plant without showing the same consideration to the bindery, and compels it to get along with obsolete machines and inferior material, slovenliness and an attitude of "what's the use?" are thereby encouraged. Under such conditions the progress of the bindery is retarded, and it is due entirely to the lack of knowledge of bookbinding requirements of the boss printer. This is the fault of the majority of printing-offices having binderies.

There are throughout this country many small printers who look to THE INLAND PRINTER for up-to-date pointers on printing and binding, and it is to such as they that my efforts will be directed during the coming months.

Paper Operations - Jogging Large Sheets of Paper.

About the first job assigned to boys when they have finished their errands is to straighten paper. They will of course be given the smaller-size sheets to begin with, and as they become proficient are assigned to the larger sheets. This operation, though seemingly simple, requires several months to master. The common mistakes are taking too many sheets at a time, failure to run or fan the sheets out, and loosening up the paper to permit the air to get between

the sheets. If the edges of sheets which have not been properly fanned out are allowed to come in contact with the table, they will smash, and the unsightliness of the sheet will always remain. This is particularly true when jogging thin paper.

The operation is as follows: Place the sheets, which should always be kept in ream lots, on the right-hand side of the table. Take about fifty sheets or more, depending upon the unevenness of the sheets, place the fingers of both hands under and the thumbs resting slightly on too. bend



Illustrating the Correct Method of Handling Sheets of Paper
When Josephy.

up the ends toward each other and make the top sheet concaved. Pinch the thumb and index finger together and straighten the top sheets by pressing the fingers upward and the hands outward. Now hold the pile in a perpendicular position and set the edges of the sheets on the table. Bring the right end of the paper over to the left and let it rest against the body; with the right hand tap the top edges of the sheets. Repeat this operation a second time and fan out the sheets with all subsequent repetitions, either for the length or the width of the sheets, until all the edges meet to make an even pile. When this is done, place the jogged sheets on the left side of the table and turn the sheets over so that the top sheet of the pile will be on the table. Now take another lot, repeat the operation as above and place it on the first pile without disturbing the sheets. To do this, lay the second pile on the first in as near the correct position as possible. Hold the bottom pile in position by the downward pressure of the bended fingers of the right hand, release the left hand and place the thumb and index finger on both edges of the lefthand corner; now with the right hand move the pile to conform to that of the first, using the thumb and index finger as a guide. Release the right hand, adjust the right ends and jog both piles together if it is necessary. These operations are repeated until the entire ream is jogged. The object of turning over each pile as jogged is that the sheets remain in the exact position, and the top and bottom sheets which were soiled in handling will remain in position, and thus in all subsequent handlings no additional sheets will be soiled.

The economy in thus handling the paper has long been recognized by paper-rulers, who find it impractical to keep their hands clean because of the frequency of handling the colored flannels. Many jobs go through the machine a number of times, especially on blank-books where the paper stock is expensive and where only a few sheets are allowed for overs; to soil two sheets after each run in the handling would be an expensive proposition.

It seems strange that with all the care exercised in the ruling-rooms in handling paper, the pressroom undoes all this by disregarding ream lots in handling. Hence it follows that all the dirty sheets find their way into the piles and additional sheets which happen to be on the outside are soiled. Pressmen can not see that because of their

carelessness in handling ruled stock, binderies are required to look over the sheets to see that no soiled sheets find their way into books. Experts in efficiency have insisted that the rulers' method of handling paper stock be adopted in the pressrooms. It requires no additional trouble except a mental attitude which has the interest of the concern at heart.

The baneful effect of the pressman's carelessness is clearly seen by edition binders, who are compelled to spend many valuable hours repairing books because of soiled sheets in handling.

REGULATION OF ELECTROTYPING SOLUTIONS.

The second edition of Bureau of Standards Circular 52 will be ready for distribution about July 1. It has been entirely rewritten, the additional sections being devoted to a discussion of the effect of various factors upon the deposition of copper in electrotyping baths, based upon the literature on this subject, and upon recent investigations by the Bureau of Standards. The limits of composition of solutions, temperature and current density are defined, within which copper having the required tensile strength and ductility may be obtained. The circular also includes conversion tables for Fahrenheit and Centigrade temperatures, metric and customary units, and specific gravity and degrees Baumé. Definitions of important electrical terms are given, and also tables showing the weight and thickness of copper deposited by a given current in a specified time. Copies of this circular can be obtained by addressing the Bureau of Standards, Washington, D. C.



Poster Designed for Soliciting Funds for the Allies' Hospital.

Designed by F. Bennett, and printed by The Morland Press, Limited,

London, England. Original 20 by 30 inches in size.

Written for THE INLAND PRINTER

MASTER MINDS OF TYPE AND PRESS.*

NO. VI.- WILLIAM BULLOCK.

BY JOHN S. RITENOUR.

C

ARLY in life William Bullock, inventor of the rotary press, was an iron-founder and machinist. He was born in September, 1813, in the village of Greenville, Greene County, New York. His father had died while he was still a child. He entered the family of his brother, where he remained until he established himself in the foundry

and machine business. During this period he labored hard and diligently, his whole time being devoted with unceasing energy to work and study. Taking advantage of every opportunity to acquire an education, he read with avidity all books relating to mechanical subjects on which he could lay his hands. An excellent mechanical library was placed at his disposal. He stored his mind from this fund of knowledge, developing in himself the aptitude for mechanics which ultimately resulted in his invention of the rotary printing-press. From boyhood he was thoughtful and studious. When but nine years of age he constructed a turbine water wheel, which attracted the attention of his elders, who safely predicted therefrom that he would some day become an inventor.

While carrying on his foundry and machine shop he invented an improved plow, a cotton press and hay press, and was for some time engaged in the South erecting the latter two under his patents.

In 1849 Bullock located in Philadelphia, where he opened a patent agency at 75 Dock street, publishing at the same time a paper called the Banner of the Union. In 1853 he disposed of his interests to his brother John and returned to Catskill, in his native State and county, where he started a new paper which he called the American Eagle. During the winter of 1855-56 the press on which this paper was printed changed hands, and as his publication was Whig in politics, while the new company was Democratic, the latter refused to print any more papers for him. But this did not stump him long. Being unable to get his printing done elsewhere in the neighborhood he successfully undertook to build a press of his own, which he did in time to take care of his next weekly issue. This press was made of wood, with but little iron in its construction, which was furnished by a local blacksmith. The cylinder was of wood. The power was supplied by a man and a crank. For several months the Eagle made its weekly soaring from this contrivance, and then Mr. Bullock sold it.

As an off-shoot idea of his connection with this press he made some time later a self-feeding appliance by which the sheets of paper were fed singly to the press by means of air pumps. This accessory was used for years in Lowell, Massachusetts. Self-feeders are now in common use

From the time he sold the Eagle until the day he met with the accident which terminated fatally, he persistently devoted all his time and energy to the task of improving and perfecting printing machinery.

After quitting Catskill he located in New York city, where he was employed in the capacity of mechanical engineer. Here he built for Frank Leslie a large fast press which enabled Leslie to put out promptly a special edition of his weekly containing a more than ordinarily extended account of the great Heenan-Sayers prize fight at Farnborough, England, on April 7, 1860. Mr. Bullock had completed and was finishing the installation of one of his "self-perfecting web printing presses," as he called them, in the pressroom of the Philadelphia Ledger on April 2, 1867, when he met with the accident which caused his death. He was adjusting the press for use when his right foot got caught in the main belt and was broken and badly crushed above the ankle. He was taken to his home, No. 1324 Jefferson street, that city, where he died on Friday, April 12, 1867. The body was buried in Pittsburgh, where Mr. Bullock had lived from 1860 to 1864, going from there to Philadelphia.

Bullock is believed to have built his first rotary during the four-year period he lived in Pittsburgh. It is said to have been set up in the office of the Cimeinati Times. The Pittsburgh Leader Company put a Bullock press in its pressroom when it started its evening paper on October 11, 1870, but this was after Bullock's death.

Bullock's great invention inaugurated a revolution in newspaper pressrooms. It was the first press to print from a continuous web, or roll, as all presses did after 1865 as fast as they were made, and as they are doing now. It was the first of swift perfecting presses. Walter, of the London Times, adapted the Bullock rotary principle to presses which he bulk for himself, and later Richard Hoe, the great New York pressbuller, followed suit.

The speedy little Bullock rotary, relegating mammoth type cylinders to the scrap pile, was believed to have marked the end of big presses. It did, but only for a while, only so long as circulations were no greater than a single Bullock could satisfactorily handle. An unceasing public demand for more newspaper copies, and more space for advertising, of course created a demand for swifter and larger presses, so that now the grouping of unit rotary presses in one frame makes the big modern printing machines much larger and heavier than the largest cylinder that Hoe ever built.

The Bullock Printing Press Company in Pittsburgh was located at the corner of Third and Wood streets. It was organized under the laws of Pennsylvania, with a capital stock of \$500,000. Mr. Bullock was the superintendent and a member of the board of directors. His official associates were W. H. Williams, president; J. G. Coffin, secretary and treasurer. Mr. Williams, Mr. Bullock, Charles Knap, C. W. Ricketson and Z. A. Hitcheock were the directors. C. Wendel, Washington City, was general agent. The prospectus issued in behalf of the enterprise says:

To the Printers and Publishers of the United States:

But little, if any, saving in the expense of printing has been made available to the "eraft" since the days in which Franklin worked on his Ramage press, producing about one thousand newspapers (every ten hours) by hard work.

The cost of printing has not been materially reduced by the machinery heretofore in use for the rapid or increased production of printed sheets. Very heavy outlays are required to be incurred by all parties whose business justifies its use.

The first cost of this machinery is great. For setting it up, large space or room is necessary, which increases rent. Being complicated in construction, it is liable to expensive repair. Its management requires skilled and high-priced abort. These are some of the reasons why the cost of printing has not been reduced by the application of machinery for the rapid production of printing share to the cost of printing has not been reduced by the application of machinery for the rapid production of printed sheets.

The Bullock press is superior, and possesses advantages which will insure the reduction of the cost of printing.

Its capacity for the rapid production of printed sheets in unconside. Its first cost is comparatively small. But a small place or room is necessary for setting it up. Only two hands (common laborers), exclusive of pressuma, are required for its management. Being simple in constitution, it is not liable to get out of order, and can be easily repaired. It takes the paper in rolls, cuts there rolls into sheets, prints them on both sides at the same time (perfect copies), making a perfect resister, counts the number of sheets, and delivers the printed papers in a pile. These presses are of different sizes and capacity, varying in price from \$15,000 to 182,000 the printed papers in a pile.

^{*} Copyright, 1916, by John S. Ritenour.

The expense of printing by this press is reduced fully seventy-five

Recently there has been put into the office of the Philadelphia Inquirer one of the presses of the capacity of 15,000 perfect copies, 30,000 impressions per hour, and for a considerable period there have been in daily use in the same office two of them, each of the capacity of 8,000 perfect copies per hour.

Full particulars and all information required on the subject will be promptly furnished on application

The Goss Brothers.

As the first of the Hoes, Robert, was a Lancashire Englishman, so the Goss brothers, Fred L., Samuel G. and W. T., were also Britons, natives of Wales, but the achievements in pressbuilding that brought them fame and fortune were accomplished in this country.

The Goss brothers had some ideas of their own about newspaper presses, and in 1885 they started to evolve these into practical form by beginning the construction of the inches in size, is printed at the rate of 4,000 copies an hour from each of the six large half-tone Goss presses, with cover-feeding devices and wire stitchers associated in handling the product.

A Goss press prints in one operation and delivers folded the illustrated magazines of the Metropolitan Life Insurance Company, which includes a cover that has four colors on the outside pages.

So far as the Goss press can be considered the creation of any one person, that person is Samuel G. Goss: but, as a matter of fact, the Goss press was the evolution of years of attentive study and wise experiment, the result being the completest and amplest possible success in the manufacture and sale of machines that are now used in every civilized country in the world. Samuel G. Goss is a printer, and it was primarily the application of his original ideas about presses, acquired during his years of



Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

Goss Clipper four and eight page press in a small shop in Chicago. The three men at that time identified with this venture were Samuel G. and Fred L. Goss, and Jacob J. Walser. The latter was president of the company until his death in 1913, when the late F. L. Goss succeeded him. It was the modest purpose then to attempt to meet only the requirements of the smaller newspapers in the West, the manufacture of machines being at that time confined entirely to the East.

From the very outset this Goss enterprise was successful. It has expanded and enlarged with the years, a big manufactory having been erected in 1911 in England, near London, to push business throughout Great Britain and the empire. The Goss press output includes machines of the largest size and of the most varied scope of service in black and in colors for both newspapers and magazines. What is said by the Goss Company to be the largest press in the world was built by it for the Lewis Publishing Company, of St. Louis. It has six decks or tiers of cylinders, with twelve folders and deliveries. When the paper-roll magazine is filled there are forty-two rolls of paper in position, all supplying paper at once to the press.

The Saturday Evening Post, with pages 111/2 by 14

practical trade service, that produced the improved Goss

The Goss people also make a flat-bed web printing-press, for small dailies, known as the Comet.

A PAIR OF THEM.

Howard Chandler Christy, illustrator, was walking down the street when he was overtaken by a dog that began to snap at his heels. Its mistress made no effort to call it off, so he turned and gave the dog an admonitory

"Brute!" cried the woman, "to kick a little, defenseless animal! That little creature is a pet and is not accustomed to such treatment."

"I beg your pardon, madam," replied Mr. Christy. "I did not mean to hurt your dog. But you should have called him off."

"He would not have hurt you," replied the woman in a grieved tone. "He is a pet."

"I did not care to be bitten by him, nevertheless, madam," returned Mr. Christy. "I am somewhat of a favorite at home myself." - Pittsburgh Chronicle-Telegraph.



BY BERNARD DANIELS.

Large and Small-City and Country.

Almost every month the editor of this department receives requests for estimates, coupled with remarks something like these: "Do not estimate this at city prices, as this is a country office and our costs are very much lower than those in the city"; or, "This is a small plant and I do all the composition and the stock-cutting, and our expenses are low; it does not cost us over half as much as the big plants to run our presses, and I am a very swift compositor and having seen the customer do not waste time finding out what he wants when I am ready to set the job"; or, "We do not pay the high city wages and consequently our hour-costs must be much lower."

No one who has properly studied the cost question will were assert that the hour-cost in all shops or in any considerable number of shops is exactly the same. The Cost Commission did not try to make any such discovery. But the fact is firmly established that in plants having a Standard cost system, and properly managed, the cost is so nearly the same that it is safe to take the average cost as a basis upon which to make prices and upon which to make estimates that will not prove sarres and delusions.

There may be, and no doubt is, a small difference in the hour-cost per productive hour in a well-managed country shop, which would seem at first glance to warrant a lower price for work done in that shop, but this is very largely slower than their city fellow craftsmen and that the country plant has to pay more for its material and supplies and often lose time with makeshifts because of less elaborate equipment. So that, after all, the average will hold.

So much for the facts. Now in almost every case where such claims are made, investigation shows that the office making the claim has no actual cost system, and, in many cases, not even an accurate time-record system. One such case came up recently where the writer finally acknowledged that he "had no system and did not consider one necessary in a small office where the proprietor was always on hand to see that there was no lost time or loafing." Another said that twenty years' experience had trained him so that he could "instinctively see the value of a job." The editor has had forty years' experience and has been a careful student of printing-office arithmetic as well, but he can not do that little trick on one job out of fifty.

The averages as found by taking the carefully calculated results of a thousand or two of plants with cost systems are more sure to be right than any man's guess, and it is a hundred to one that they are within one per cent of being absolutely right.

This article is intended as a warning and an awakening to hose foolish printers who hold the old idea that any printing-plant in these days can get far enough from the average to make it safe to make lower figures than the average calls for. This does not mean that some printers can not work on a narrower margin of profit than others, but that they can not reduce their costs to a point that will make it safe to sell below the figures usually given in our estimates. That is why we always figure the cost price and add the profit at the end. You may be willing to work for ten per cent net profit, while we demand twenty or even twenty-five. But the costs are about the same unless one of us has found a better way of running the job, which seldom occurs. And if such were the case you would be entitled to the additional profit as a recompense for your brilliancy in thinking of the better way.

One who studies the conditions will be surprised at the number of small printing-plants scattered all over the country whose proprietors have no idea of what their output is costing them, and many of whom do not seem to care. It is surely a large field for educational endeavor, but a hard one to cover.

The main idea of every proprietor of a small plant, be he in city or country, is that he has a big advantage over the large plant in lower costs, while the facts are the other way when we consider the unit of work instead of the hour unit, but the difference is not large enough to be worth waving any flags or setting off any fireworks by the big fellow

Years of careful and extended study by cost experts show that the only safe way is to sell at the average and to keep a cost system so that you may know that you are getting by with average cost so as to get average profit.

Read this article over again and think of it the next time you feel like laughing at some of the estimates given in the printing-trade journals and saying," Why, that price is out of sight!" It is you who are under the waves and likely to be carried out by the undertow.

Accuracy in Order-Taking a Necessity.

To the patient investigator it would seem that most printing salesmen consider accuracy in getting the specifications from their customers and equal exactness in transmitting those details to the order clerk or sales manager of the house an unnecessary refinement of detail that is too much for them to entertain.

The other day the writer called upon a friend who is the purchasing agent for a large corporation with a reputation for giving the printer little or no chance to make a profit on its business, and casually chided him for making it so hard for the printer. He took it good naturedly and said: "Just hang around here a few minutes and you will see my daily levee with the printers; they always get in about this time, and I have several jobs to hand out this morning." We waited and had the pleasure (?) of seeing some dozen or more printers' solicitors call and humbly ask if there was naything on which estimates were wanted, and as each was given a sample he would carelessly stick it in his pocket and gilde out. Out of fourteen

who called within an hour, only two made any kind of memoranda to assure accuracy in the specifications, and only one asked any questions that showed he had an idea of what was wanted and made careful notes. When they had retired, we asked whether they were a fair sample of his daily callers, and how he was able to get estimates that were comparable under such conditions. His reply was, "I do not expect to get comparable results. I only look them over, see which one shows the lowest total price, compare his sample of paper with the one I want and give him the order with strict injunction that the job must be fully up to sample and specifications, which I then have written out by my stenographer. I always get a proof, and in many cases have the salesman come back after the proof has been returned with corrections because the job has not been set like copy and say that he did not know that I must have it just the same as copy and beg me to take the job as it is set, because his house has not the type I want. Often the solicitor returns and begs for a better price because something has been left out of the estimate."

A little further talk elicited the information that the man who had asked questions and made notes never made such mistakes, but was seldom the lowest bidder. My friend, in a burst of confidence, said: "He keeps coming because I sometimes give him a job about which I am very particular, without asking a price, and all work for the auditor, who is a crank on exactness, generally goes to him even if he is a little high."

So much for the buyer's side of the story, which shows that he really appreciated accuracy so much that he was willing to pay for it, even while taking advantage of the carelessness of the loose-witted solicitors who did not have the interest in their work sufficient to try and save expense in the office and shop.

But there is another side to this question of accuracy in order-taking that directly affects the salesman as much as it does the firm by which he is employed, and that is, the fact that he really saves time by making notes of what is wanted while with the buyer so that he may not have to waste his time and energy in trying to remember them when he has seen possibly half a dozen other parties before reaching his office.

Every printing salesman should paste the following notes in his salesbook, and fix them in his memory:

Accuracy and carefulness in taking instructions regarding an estimate or an order increase the respect of the customer, and reduce the liability of his making claims that the order was not filled according to agreement.

Accuracy in order-taking prevents misunderstandings with customers.

Accuracy in order-taking prevents errors in filling the order in the shop.

Accuracy in order-taking saves the waste of your time, and that of the workmen in having to stop and ask questions, and therefore reduces the time necessary to produce the work

Accuracy in order-taking actually reduces the cost of production, and thereby enables the house to make closer prices or give you a larger commission or salary.

Accuracy in order-taking increases business, because buyers prefer to deal with the house where they get satisfaction with the greatest ease and the least personal effort.

An example of this is the buyer mentioned above, who really gave all his most profitable business to the man who was accurate in taking down the details of what was wanted and in seeing that the house got an accurate idea of the job. This buyer said: "If I had no one to consult but myself that house would get all the business, because I know that when I have given the order to that man I do not need to worry about it, as he has been careful at the start, and it will be delivered exactly as I want it and when it was promised."

Accuracy of this kind is a valuable asset to any salesman, but luckily is not the exclusive property of any one, being a faculty that may be cultivated by all. And, again, in some plants the salesman is not the only one that needs to cultivate accuracy. A few additional pencil-marks on an order blank will only take a few seconds, but may save many dollars, and mean the making or losing of a good customer.

Page-Cord Economy.

Economy is a good thing in a printing-office as well as in other lines of endeavor, but many things are done in the name of economy that are real extravagances. It is not economy to stint in necessities to such an extent that more real money is spent in the effort than is saved.

Page-cord is one of the necessary expenses of the composition of the best is not expensive, many printers exercise great economy (?) in its purchase and use, some going so far as to buy cheap cotton windings such as are used in the grocery store for tying small packages.

A good linen page-cord may cost as much as 70 cents a pound in quantities of, say, six pounds, or even more in these days of war prices, while the cheap stuff is selling for 30 cents or less; and between these two will be found the best page-cord — a good quality of cotton gill-net twine at about 50 cents a pound. This will run about 500 yards to the pound. The cheap stuff will have more yardage, but you will have to use more turns around a page to make it secure and so will not get any more pages to the pound.

The average page should have four or five complete turns around it—in a few cases of extra-heavy pages, six—to make it secure. This means an average of about two yards to the page and 400 cords to the pound.

Every page must be tied up in the ordinary printingoffice practice. Every page should be tied with a new cord, and the cord should be scrapped when the page is untied, to secure true economy. Awful! Crazy! Do you think so? Then read on.

Yes, many printers economize (?) by saving the cord and using it over and over again. You have seen the compositor or the distributor neatly coil up the cord just taken from the page, tuck in the end to hold it, and throw it in the box; and then when he wants to tie up another page he will carefully uncoil it (possibly two or three before he gets one the right length) and use it.

But have you ever thought about the cost of that coiling and uncoiling as compared with the cost of new string. Let us look at it now:

us look at it now:	Seconds.
Time of coiling, about	
Time uncoiling, about	5
m	

That is, provided no tangles or knots occur and the compositor gets the right cord the first time out of the box.

A compositor's time costs about \$1.40 per productive hour, and every hour that he puts in wrapping up cords is a dead loss so far as production is concerned. Even if it were charged for, it would be extravagance to buy it at that price to take the place of something cheaper. A pound of cord makes 400 cords, and to wrap and unwrap 400 cords at 15 seconds each takes 6,000 seconds, or an hour and forty minutes. The cost of the cord is just 50 cents.

Even it the cord cost to cents a pound, the saving would be \$1.58, or two hundred per cent on the cost of the cord. This shows that the old method of saving the cords is the rankest kind of extravagance and inefficiency.

Now as to the cheap string. It is not economical because it takes more of it to make a page secure, and that means more time in wrapping it around the page and untying it when locking up or correcting. Besides this, the cotton net twine has a greater amount of elasticity and binds the page more solidly.

Of course the acme of economy in tie-up is to use the

plant in line with modern ideas and methods, and the replacing of any that fail to respond to the command "forward march."

For the purpose of closer consideration we may divide the keeping in touch into three parts: First, the physical plant, or machinery and fixtures; second, the methods of handling the business; and third, the individual in charge vourself—and his assistants.

Keeping your machinery up to date does not mean the addition of new machines so much as the watching of the improvements that produce efficiency and greater production, and replacing the old machines entirely with those of the better kind. A plant with seven modern machines that will give an output of one hundred an hour over the old style, or save ten per cent in the make-ready time, will earn



WINTER IN THE PARK.

Photographed by James Bann, the eminent wood-engraver.

grooved slugs and lock up the pages with the strings on. This saves the untying time, as well as diminishing the chances of dropped letters along the edges. It is worth looking into.

Keeping Up to Date.

At every gathering of printers, and in every trade magazine, we hear discussions as to the best method of attaining efficiency and reducing the cost of production; and many good thoughts are brought out, and many excellent methods proposed, for accomplishing this very necessary reform. But in all this discussion the writers and speakers seem to lose sight of the most important of all known means of reducing cost of production, and that is the simple one of keeping up to date.

The average printing-plant is a medley of the old and the new in machinery and methods, and the average proprietor is grievously insulted if you tell him to his face that this is the reason for his high cost. Yet it is absolutely true.

"Keeping up to date," or "keeping in touch," as one of our friends suggests, is not only buying an occasional new face of type or a new attachment to your press or cutter; it is, rather, a keeping of each machine and man in the more money for you than ten machines of the old kind because all your overhead expenses will be as low or lower in the exact proportion to the number of machines you are running, while the output will be as great or greater on the average, and the temptation to do foolish stunts in price-cutting in dull times will be removed. But do not let your machinery or equipment get behind. Have it carefully watched, and keep yourself posted on the improvements as they come out and add them to the later pattern of machine where possible and replace the others one at a time. Experience has proved that this method of handling the physical plant pays, and we could show plants where there is not an old-style machine in any department.

Of course such a plant will be run on modern methods of efficiency, and its cost system will be a live issue which is studied by the manager each month to see just where the leaks are and how they may be stopped. It will not be considered too much trouble to keep a record of the output and cost of each individual machine and man, and to tabulate them on the percentage plan for ready comparison.

Naturally you will have to keep yourself up to date to realize the importance of such methods of cost-keeping and machinery exchange, and most of us have to commence right here in bringing our businesses up to the proper standard. How shall we accomplish this, says some one

who is really anxious to get ahead. The best means for making yourself efficient is to carefully read the trade magazines and make notes of everything you see that you think can be of possible use to you, and refer to these notes frequently until you have made the ideas part of your mental equipment. Make it a point to visit every exhibition of printing or printing machinery that you can possibly reach, and do not hesitate to ask questions for fear you will be solicited to buy. Learn all you can of everything shown there, and when you get back home sit down and carefully calculate how much it will save you in your own plant to have some of the things you saw. If you can not figure a saving you do not need them at this time; if the saving is not big enough to pay the interest on the additional investment, and a profit besides, you do not need them yet. Attend every cost congress within such a distance that you can go and get back in a week - and attend it in earnest. Take part in the discussions and make notes of all the new ideas you hear; do not make a junket of it and go home no wiser than you came. No printer ever attended a cost congress in the right spirit who did not get at least one idea worth more than his time and expense of going there. And, finally, take part in the organization work in your locality and do your best to get every competitor into the work - they will not all play the game as honestly and faithfully as you will, and some of them will get a great deal more out of the organization work than you, but you will get more than you put in, and every time you put forth an effort for the organization and betterment of the craft at large you will broaden out your own mind and become a better business man. These things will so increase your efficiency that, if persisted in, they will bring you to the state of mind of the printer who, after about a year's work in the uplift movement, said: "I really believe that every dollar I spent in the organization has paid me at least four hundred per cent real money profits, besides making a better man of me.'

Keep up to date, and never allow any chance for improving your personal efficiency to slip by unimproved, and you will soon notice that you are improving the efficiency of your office force and of the workroom, and then you will note that there are fewer jobs on which you failed to make a profit, and fewer errors in handling your customers; and almost unconsciously you will find yourself applying the efficiency test to everything about you and endeavoring to get the greatest results for the least expenditure of effort physical or financial — and that is truly keeping up to date.

The Odd Sheets.

Every buyer of printing expects to have his job delivered full count. He does not order one hundred or one thousand copies of a special form or circular and expect to take a delivery of ninety-five or nine hundred and fifty, and he does not expect to have to specify the "full count" every time he orders.

Every printer knows that in cutting paper and printing it there is a possibility, almost a certainty, of spoilage of a greater or less extent; he also knows that the usual jobs cut two, four or eight to the sheet, and the even quires do not allow any overs, and to deliver full count he must buy an extra quire or use several extra sheets out of the ream in stock.

Notwithstanding these well-known facts, more than half the estimates that we receive are made on the basis of cutting a thousand quarter-sheets out of a half-ream of paper. Of course it can not be done, and equally of course, the customer must be mulcted of a few copies or extra sheets be bought.

Then, again, we have numbers of estimates that call a few sheets over the exact quantity and the price is figured out on the number of sheets named. This is all right so far as the customer is concerned, but there is another side to the question.

Paper-houses do not split quires except in the very highest-priced papers, and in almost all commercial grades you have to buy even quires or fractions of a ream. Therefore, to secure a safe delivery of full count of a thousand four to sheet you must buy eleven quires. And by all honest business methods you should charge the buyer with all the costs of producing his job so that all the paper bought should be charged to the job.

What are you to do with the oversheets? Well, if you know that the customer will not accept and pay for a few extra copies of the job, take the odd sheets and lay them away with others, and when you have accumulated a sufficient number make them up into pads for your own use or for presentation to your patrons and prospects as an advertisement of your business. Print them of course before distributing them, but be careful not to make the type too big — the recipient may really use them to write or figure on.

Where the customer will take overs, always print the full quantity of paper bought and charge for the actual number of copies delivered. If you do not wish to be bothered with the odd sheets, tell your customer that even thousands can not be made in printed matter and that you will bill him just what you print at a price proportionate with its cost.

ANNIVERSARY EXERCISES IN HONOR OF THE BIRTH OF HENRY O. SHEPARD.

In commemoration of the birth of the late Henry O. Shepard, anniversary exercises were held in the assembly hall of the Henry O. Shepard School, Fillmore, Francisco and Mozart streets, Chicago, on Tuesday afternoon, May 23, commencing at two o'clock. Miss J. Katherine Cutler, principal of the school, was the chairman, and addresses were made by Chief of Police Charles C. Healey, who spoke on "Mr. Shepard as a Neighbor"; Charles S. Peterson, of the Regan Printing Company, and a member of the school board, who spoke on "Incidents in the Life of Walter Scott"; William Sleepeck, president of The Franklin-Typothetæ of Chicago, "The Art of Printing"; Walter Bleloch, assistant western manager of the Mergenthaler Linotype Company, "Interesting Facts about Ottmar Mergenthaler"; Samuel K. Parker, past president of the Old-Time Printers' Association of Chicago, "A Few Minutes with Benjamin Franklin"; Harry Hillman, representing The Henry O. Shepard Company, who spoke on "The Life and Work of Henry O. Shepard." Songs were sung by the children of the school, and two solos were rendered by Miss Mildred Pillinger.

One number on the program, entitled "A Surprise," was received with great enthusiasm and prolonged applause. This was the unveiling, by Master Henry O. Shepard IL, of three pictures presented to the school. The first was a large portrait of Henry O. Shepard, presented by Mrs. Henry O. Shepard; Presented by Mrs. Henry O. Shepard; Bepard; third, "Watt Discovering Steam," by Henry O. Shepard II.

The committee in charge of the arrangements consisted of Mrs. Clara J. Shepard and Miss J. Katherine Cutler.

Written for THE INLAND FRINTER.

TYPE-FACES USED IN MODERN ADVERTISING.

BY GILBERT P. FARRAR.



OST printers and compositors have an idee that the average advertising man is "finicky," and hard to please. This is true to a smaller degree than the printing fraternity has any idea. The advertising man is not hard to please. But he is without the ability to make the printers see his ideas in type as he sees them. All books on wint.

ing have been written for printers; these tell of margins, itile-pages, borders, book-faces, job-faces, etc. All books on advertising have been written for advertising men; these tell of national and local sales campaigns, dealer coöperation, window displays, booklets, dealer.

Most advertising men pay dearly for numerous resettings of their advertisements, and most compositors wonder



Fig. 1.

A specimen of the "reason-why" style of advertisement. Cheltenham type-face used throughout the entire advertisement gives contrast, but not the greatest contrast possible.

how the average advertising man manages to avoid an institution for the mentally unbalanced. This is a misunderstanding for which you can hardly blame either party.

It is a fact that many advertising men do not make up their minds thoroughly as to what kind of an advertisement they are building. By this I mean that presentday advertisements are grouped and classified by the real advertising man who does the real work of building real sales-producing advertisements. Many advertising men have made themselves believe thoroughly that the average printer should know just how to set their advertisements with only a rough layout and copy. "That's his business," they say. "Let him make a good advertisement out of it."



Fig. 2

Greater contrast is gained by the use of Cheltenham Bold for headings and Caslon Old Style for body-matter.

Even the best of printers—those who have special equipment for advertisement composition—can not set a real A-1 advertisement unless both the advertising man and the printer know just what kind of an advertisement they are trying to build. And on the other side of the argument: the printer does not study advertising enough, and does not question the advertising man along the right lines in order to know how to produce an advertisement that will sell goods.

"Give 'em Cheltenham Bold for display and Cheltenham Old Style for body-matter," is what I have heard many foremen in composing-rooms say.

The Cheltenham family of type was, and is, the most popular type-face ever designed. It was designed by an advertising man in an honest attempt to get a type that was easy to read, that would lend itself to many variations without destroying the general features; and last, but not least, a type that would look well with pictures. Cheltenham has succeeded and is making more friends daily.

Fig. 1 is a style of advertisement used mostly by modern advertising men. It is known as the "reason-why" advertisement with illustration. This advertisement has a curiosity-arousing interest heading — a heading that acts as middleman between a real human need and the article advertised. It also has an illustration in keeping with the heading. Either the illustration or the heading will attract the attention. Then, this advertisement shows the trademark and a picture of the goods. This is almost a perfect type of the "reason-why" style of advertisement - the style most widely used at the present writing.

The main thing in this style of advertisement is contrast. The body part of the advertisement (the readingmatter) must be in light-face type in order that the heading, the picture, the goods and the trade-mark will stand out and obtain attention.

Note that Fig. 1 uses the Cheltenham family for the entire advertisement - bold for headings and old style for



Educate Your Child in Your Own Home

THE mother is the natural teacher of her children. She knows their peculiarities, their temperaments, their weaknesses, but untrained as a teacher, the time comes when she feels her inability alone to proceed further with their education. Possibly not

with their education. Possibly no within reach of a really efficient schoc shë reluctantly gives them up to be taught with other children

Now, there has grown up in the City of Baltimore, in con-nection with a great private day school, a Home Instruction Department, the high object and purpose of which is the edu-cation of children from four to twelve years of age, entirely in their own homes and yet according to the best modern methods and tunder the guidance and supervision of educa-tional experts, who are specialists in elementary education.

The school was established in 1897, and now has pupils in every state of the Union and 22 foreign countries.

A booklet outlining the plan and courses of instruction all be sent

on request Address Calvert School, Inc. V. M. Hillyer, A. B. (Harvard), Headmaste 1 West Chase Street, Baltimore, Md. Headmaster,



F10. 3

Use of Roycroft for heading and old style for body-matter gives even greater contrast than is apparent in Fig. 2.

reading-matter. This gives contrast, but not the greatest contrast possible.

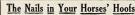
Note Fig. 2. Here we have greater contrast in the use of Cheltenham Bold for headings and Caslon Old Style for body-matter. This is ideal because the combination produces an advertisement that is easily seen and easily read.

Caslon Bold for headings and Caslon Old Style for bodymatter will produce practically the same general effect as Fig. 1 - which is the Cheltenham family. Neither is as satisfactory as Fig. 2, because here the contrast is greater without being glaring.

The Calvert School advertisement (Fig. 3) uses Roycroft for heading and Old Style No. 15 for body-matter, making the contrast a trifle more marked than in Fig. 2.

Advertisements of the "reason-why" style must have contrast, because the heading must stand out and stop the reader, regardless of the size of the advertisement. Fig. 4 is a one-inch advertisement only, yet the principles of the "reason-why" style have been well carried out. Small advertisements must have one dominating line or picture in order to be seen.

Advertisers once thought they wanted Gothic type in every advertisement. What they really wanted was contrast. Gothic for headings has a common appearance compared to Cheltenham Bold, and it is not any stronger as an attractive eve-catcher.



should be dependable and safe. It's
risky to use a nail made of poor stock—
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Fig. 4.

One-inch advertisement in which the "reason-why principles are well carried out.

The bold italic heading on Fig. 1 is interesting. Italic resembles written messages and is therefore best for sentences that are supposed to be spoken by figures in a near-by picture.

Advertisers are fast coming to the point where they do not use illustrations or headings unless the product or message can be helped by such things. This has produced

> That earliest slight break in home ties-the morning when the boy or the girl first trudges off to school! From that day, the changes are rapid. Every year you note them. And, almost before you realize it, there comes the severer sundering of those ties, when John or Mary with a cheery "Will be home for Christmas, sure," waves a stout farewell.

> Both of you are choking back sentiment. And afterward-how pictures, showing all the rapid transitions, do help.

There's a photographer in your town. Eastman Kodak Company, Rochester, N.Y.

Fig. 5.

A specimen of the even-toned style of advertisement.

a style of advertisement known as the even-toned advertisement (Fig. 5), which wins because of its beauty. Some critics claim this as the most beautiful of advertisement styles ever developed.

For advertisements of this kind, Bookman, Kennerly, Pabst and Cheltenham Old Style can be used as well as Caslon. Bookman is my choice as the perfect type for this style of advertisement. Kennerly (or Goudy) is fast coming into favor among advertising men, owing to its close resemblance to hand-lettering.

Fig. 6 is a most wonderful advertisement. It has the dignity and daintiness that is necessary to the article advertised, and proves that sufficient contrast can be obtained by using one face of type only in various size. This advertisement is a pioneer of a style that is going to be widely used. The treatment of the trade-mark and illustration are unusually well done.

The "reason-why," the "even-toned" and the "smallspace" advertisements are the kind most handled by

The hand-lettered advertisements like Fig. 7 can be studied for inspiration, but advertising men leave these to the artist, and they are usually for subjects similar to that in Fig. 7. Here the artist is supreme.



Protection from the Summer Sun

For the woman who makes nice distinctions, who keeps are courant with the newest in tollet preparations, both here and abroad, Suprema Cold Cream is indeed the ultimate attainment. Its purity, delicacy, and subtle but lasting permue combine to make Suprema the cold cream that is impeccably correct. Once used, it commends told is eatilety that creams made to the country of the co



marks all
SUPREMA
Toilet Requisites
Suprema Massage Cream
Suprema Nail Cleanser
Suprema Liquid Shampoo
Suprema Violet Soap

Your druggist will supply you or send 50c for c fall sized far. Stearns, Perfumer, Detroit.U.S.A.

Fig. 6.

An advertisement which contains the dignity and daintiness necessary to the article advertised.

Advertisements similar to those used by "Old Dutch Cleanser," "Gold Medal Flour," etc., are known as the "poster style," and are also left to the artist. This style consists of much picture and few words, and is therefore similar to outdoor poster advertising, from which we imply the name. Advertisements must sell goods either through convincing argument well displayed (the "reason-why" style), through the beauty of a forceful message (the "eventoned" style, large or small type or hand-lettered), or through repetition of the name ("poster" style).



Specimen of hand-lettered advertisement, a style of advertising in which the artist is supreme.

Few advertising men know the classification of advertisements. Fewer printers know what the advertising men are after. Let's get together.

LINOTYPE USED IN AUSTRALIA FOR RAISING

A novel means of raising money in aid of war funds was resorted to in Perth, Western Australia, recently, when a linotype machine was lifted, "lock, stock and barrel," from the office of The Sunday Times and placed outside on the footpath in Hay street, the main thoroughfare of the city. An operator was at the machine all day setting names at sixpence a line, and the innovation proved so attractive to the townsfolk that hundreds seized the opportunity to assist the war funds and, at the same time, to get their names cast in metal, and by nightfall a substantial sum was raised for the good cause.

This is the first time in Western Australia (and probably the first time in the Commonwealth) that a linotype machine has been brought from a newspaper office and set to work in the street, but whatever labor was entailed in carrying out the attraction was amply recompensed by the splendid response made by the ever-liberal public, many of whom for the first time in their lives obtained a view of the ingenious piece of machinery that has revolutionized newspaper production in that particular department in which it is employed.

A COMPOSING-ROOM OF PERPETUAL DAYLIGHT.

BY C. A. HARTMAN.



O celebrate the seventy-sixth year of its useful life in the capital city of Louisiana, the State-Times, of Baton Rouge, recently moved into its new building, which is owned and operated exclusively by the newspaper. The building is of two stories and basement, is of white terra cotta with ornamental front, and of extremely graceful lines. Of

the building, the newspaper itself, and of its general equipment, this story is not especially concerned; but of its Four sides of glass are its walls, with a skylight giving the steady glow of the northern light without the sun's penetrating glare. Since moving into the new building, the electric lights have been used in the composing-room but one day since March 2, and then during an extraordinary period of darkness preceding a violent storm.

The linotype machines do not have electric lamps, and the operators work their eight hours daily, week in and week out, without artificial light on the "mil." The walls and ceilings of the composing-room are enameled to a snowy whiteness, and, as an example of the forethought used in the construction of this room, sufficient space is



Front View of the Building of the "State-Times," Baton Rouge, Louisiana.

lighting and ventilating facilities, especially those of the composing-room, much could be written, and the heart and sight of every printer gladdened by a peep into the interior of the "shop."



Business Office of the "State-Times."

allotted for future growth and the installation of additional equipment.

In addition to its almost perfect lighting facilities, the ventilating problem has here been solved by having the windows on all four sides, likewise the skylights, swing inward and outward on center pivots, insuring plenty of fresh air, but, at the same time, protecting tender bald pates from annoying drafts.

The sanitary arrangements for men and women employees on each floor are admirable, and here, again, have the light and ventilation schemes of the entire plant been extended. The floors are of a slaty-blue, dustproof, concrete material which readily permits of flushing with water whenever necessary. Another feature of the well-thoughtout arrangement of the plant is the melting of all linotype metal, old metal and stereotyping metal on the ground floor, in the rear, where the fumes of the molten metal will not reach the workers.

Much credit for the design and construction of this structure, which is the equal, if not the superior, of any country-newspaper plant in the country, is due to Charles P. Manship, the managing editor, and the employees of the paper are deeply grateful to him for the consideration given to their health and comfort. This may well be considered as a "model plant."

GOVERNMENT CO-OPERATION WITH THE TRADE PRESS.

In his address on April 28, before the New York Trade Press Association, Dr. Edward Ewing Pratt, Chief of the Bureau of Foreign and Domestic Commerce, Department of Commerce, urged a more complete co5peration between the trade papers and his Bureau. "We are both going in the same direction," said the speaker. "The Bureau and the Department are endeavoring to build up the commerce of the United States, and I have found that the trade fields should be carried on. We need your help in finding the right kind of men to make investigations. That is no easy task, for we require men who combine knowledge of foreign languages and technical training with reportorial ability. The trade papers ought to be able to put us in touch with first-rate men. After the reports are written, you can help us by criticizing them and assisting us to separate the essential from the non-essential. And, finally, we need your help in placing the information before the people who need it.

"The Bureau can help the trade papers by supplying them with the best of foreign-trade copy — copy that could not be had at any price if it were not for the unsurpassed news-gathering facilities the Government has in foreign



A Portion of the Composing-Room, "State-Times," Baton Rouge, Louisiana.

papers are not only honestly trying to build up their respective industries, but are succeeding nobly. I believe that the trade papers are the most effective agencies for trade promotion and industrial betterment that exist."

Dector Pratt then went on to outline the activities of his Bureau to show in what direction closer coöperation is possible. "We get our commercial information from consuls, from commercial attachés, and from commercial appearance of the property of the p

"The question now is, what help does the Bureau need from the trade press in carrying on its very important work? In the first place, we need your help in determining what studies ought to be made. We have often received the most expert assistance from the trade papers, and we want it just as often as we can get it. We also need your help in determining how studies in foreign commercial countries. This matter of using our copy is a very important one, and it is a matter that I want to talk over very carefully with the members of your association. I shall welcome any suggestions from any members."



In the Pressroom of the "State-Times."



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Rollers Have Become Hard.

(1790) A Pennsylvania publisher writes: "We purchased a new newspaper press about a year ago and received with it an extra set of rollers. These have not been used and are now quite hard. Would you kindly inform us the best manner of softening these rollers?"

Answer.—Doubtless the rollers were allowed to stand without a protective covering of ink or oil and the residual moisture has evaporated, leaving them hard. They should be sent to the rollermaker to be recast. When they are returned, cost the surface of each roller with oil or soft news-ink and allow them to stand without using for about a week or ten days. See advice to Connecticut printer.

Oiling Rollers to Prevent Ink Drying Over Night.

(1787) A northern New York printer writes: "Will you kindly inform me what kind of oil is best to put on the inked rollers and disk over night to keep them from drying, and have the ink in good condition for work next day without washing off?"

Answer.—If you are using an ink that dries quickly when the press stops, or may dry hard over night, it is advisable to procure some one of the various compounds advertised by ink-houses for that purpose. We do not know of an oil that would answer your purpose fully. The compounds that will eliminate the morning wash-up are sprayed on and allowed to distribute. Any of the advertised mediums will meet your requirements.

Tympan to Save Time in Make-Ready.

(1784) An Illinois maker of folding paper boxes writes: "We write to ask your assistance on a problem that we are at present trying to deal with. Our line consists largely of suit-box work, which requires mostly the printing of small corner cartons and also the use of copyrighted designs of various characters. The runs are materially small and it is not profitable to devote any considerable time to the making ready, and we are wondering if the use of a rubber blanket would enable us to diminish make-ready requirements, while at the same time not noticeably sacrificing the quality of the printing. We would appreciate your advice."

Answer.—If the cylinder of your press is cut deep enough, a very good tympan may be made by combining felt with rubber in this way: Fasten the rubber securely to the pins under the tympan clamps, then place a piece of strong callot, or other similar fabric, on the rubber and reel it up tight. Next fasten the felt to the pins and then place two pieces of calico or two pieces of drilling over all, then reel tight. When this is done, lay a straight-edge over the top of the tympan, allowing one end to extend over the cylinder bearers. The tympan should not be

materially higher than the bearer. If it is, the calice ocyering or the rubber should be removed, or possibly it may be necessary to dispense with either the rubber or the felt blanket. Our choice in such an event would be to use the felt instead of the rubber and pack beneath the felt with soft paper, covering all with a stout piece of drilling or calico.

Half-Tone Printing on Offset Paper.

(1788) A nicely printed circular has been received from the Ticonderoga Pulp & Paper Company, of New York. The fine-screen half-tone plates print with won-derful clearness. The middle tones and high lights of all the plates appear clean, being without the slightest suggestion of filling up, attesting the skill of the pressman in make-ready and ink control. There is another factor in clean printing on paper of this finish, and that is the stock must have a perfect surface, free from loose fibers and practically lintless. Apparently this stock has all of these refinements, for there is no evidence in either solid or middle tones of broken screen owing to the pulling up of the surface of the paper. The specimen shows the effect of happily combining good stock with suitable inks and skilful make-ready.

Warped Mounts Cause of Wear on Plate Edges.

(1783) A Canadian printer submits a sheet of halftone plates from a jewelry catalogue. The full-page plates are printed without type or running-heads. The edges of the plates parallel with the grippers wore down, causing the filled-up appearance. The printer writes, in part, as follows: "Am sending you a small sheet of half-tones that caused me some trouble. This is part of a catalogue that we have been printing for some years from the same plates. The run is 15,000, and after printing 10,000 the plates became apparently dirty on the edges, gradually getting worse as the run continued. As the bases of cuts were very much warped this year, I thought possibly they were rocking, and perhaps not going down all the way to the bed of press, so turned the form end on; this helped a little, but did not by any means eliminate the trouble. I examined overlays and draw-sheet, and found everything in this connection the same as when I started the press."

Answer.—Wear on type or plate edges which are parallel with grippers is usually due to imperfect contact between the cylinder and bed bearers. In this case, doubtless, the yielding of the plate mounts is responsible for much of the present trouble. You should have had the plates remounted when warping was noticed. As it stands now, about 6 or 8 points could be trimmed from the plates, which will eliminate the badly worn part. They should be remounted before attempting to use them again. We suggest also that you see that the bed and cylinder bearers are kept free from oil, and that you make a test to determine if the cylinder bearers are really firm on the bed bearers during the impression. Proceed as follows: When you have the form on and it is fully made ready, place a narrow strip of French folio on each bed bearer. Turn the machine until the impression line is in the center of a row of large plates. Try drawing out the strips of paper. If you find that the strips can be withdrawn, you will know that the cylinder bearers are not having proper contact with the bed bearers. By removing several sheets of tyman and lowering the eviliner the trouble will be corrected.

Preparing Forms for Make-Ready.

(1786) An Ohio printer writes: "Please give me some information about making ready on a cylinder press a form having several cuts illustrating different pieces of

ers. I personally agree with them, but find it a hard matter to convince pressmen and feeders in our plant of this fact. The rollermakers claim that not an art shop in the country exposes rollers after being washed in benzin or gasoline more than ten minutes at a time. Kindly address as emphatic an answer as possible, as I want to post it in our pressroom."

Answer.— Much has been written regarding the careless practice of leaving composition rollers exposed to the air without a coating of soft ink or oil. If a pressman has a set of rollers that are just right, and he keeps them coated with oil, the chances are that they will not become too hard, neither will they absorb moisture from the air and become "green." On the other hand, if they are allowed to remain uncoated in a relatively dry atmosphere, these same rollers will eventually lose their elasticity,



View Taken in Garfield Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

furniture with descriptions below. We had an argument and would like to know what a good pressman does when making a form ready. I said that they make all the cuts type-high before making the form ready, and the other party said he had never seen a pressman do that. He claims that if a cut is too high the pressman cuts it out on the tympan."

Answer.— All plates should be made type-high before they are locked up. This is not necessarily the work of the pressman, but it will save keeping the press standing idle by having it done in advance. The practice of cutting out or patching up several sheets in the tympan where a plate is too high or too low is condemned. The proper method is to have the plate just the right beight by underlaying or by shaving the block. It is permissible to have a vignette half-tone block a trifle under type-height, as it lessens the labor of make-ready.

Should Rollers Be Coated with Oil?

(1789) A Connecticut printer writes: "A controversy has arisen, and is causing considerable trouble, as to the proper mode of washing presses. I have written to our rollermakers and find that they hold that washing with benzin and leaving over night is very injurious to the rollowing to the loss of moisture. In time these rollers will become too hard and will have to be sponged off to get them to work well. We are often surprised that pressmen of considerable ability - who ought to know better - will have their composition rollers washed with benzin on Saturday and allow them to stand without oil or ink until ready to use again on Monday. Of course, we excuse them on the ground that they do not know the harm that is being done. Our rule would permit the running of oil on the rollers, where a hard-drying ink was used, and the distribution of the oil, if there was no form on the press. If there was a form on the press we would remove the formrollers, oil the distributors and throw the catch off the fountain-roller, allowing the oil to distribute. The formrollers could be washed off with machine-oil, the oil allowed to remain on the rollers until Monday morning and then wiped off and the rollers washed with benzin. The iron fountain-roller should be washed and turned until the cleaned part moved up to the ink. Some pressmen very wisely place a sheet of oiled or paraffined paper on top of the ink in the fountain, or remove the ink entirely and wash out the fountain. Pressmen who are reasonably careful and want to have good rollers will not permit their composition rollers to be exposed to either dry or moist air.



PROFITS AND ORDERS.

Profits in orders do not fall in easy places — not at all. They come to men who think and strive to make the paying trade arrive by selling with the goods they sell the "pep" that makes them so to sell.

Cartoon by John T. Nolf, printer.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter openial card.

Some Subscription Problems.

A Colorado publisher, and a student of the newspaper game, writes us:

As a suggestion for your newspaper department, I would like to see a discussion of the question whether all or a large part of the profits on subscriptions should be put back into soliciting subscriptions, after the fashion of daily newspapers, which, in general, do not expect the subscription department to do any more than take care of itself.

In this connection I will mention a few figures which seem to me to be correct for my ske-column, eitherbage, home-print weekly. I am a little uncertain how much to figure the cost of one paper for a year, and dividing our gross expense of, asy, 800 weekly by the number of papers would, of course, place each copy at around 9 cents and aboulder all the cost on the subscriber. But in estimating additional papers, I have

One thousand sheets, 100 pounds, news-print (now higher), at 5 cents, cost \$5; postage (in county), 50 cents; presswork, 2 hours, \$3; mailing, \$1; bookkeeping and sending bills, \$1; correcting galleys, \$1.50 total, \$12, for printing 1,000 additional copies one week. Multiplying by 52 equals \$624 for one year. Dividing by 1,000 equals \$0.624, cost of sending one additional paper one year.

I would like to know if you consider this the cast of sending a paper to an old subscriber who recuires no solicitation and we pays the part to an old subscriber who recuires no solicitation and we pays the and wrapping would be slightly higher for the single list. One who assumes to give advise on circulation recently told me not to try to get subscribers in a distant part of the county where readers did not paternize advertisers in the town where this paper is published. If we send such a subscriber the paper without furnishing him merco of his locality. I figure the profit to be about the difference between \$1.50 and \$3 cents, or \$3 cents, and wone?

But there is an important further consideration. If one has any considerable number of subscribers at a distance, he must furnish news of that locality. I have, say, 50 subscribers in a vicinity where I pay a correspondent 50 cents a week. From 50 subscribers I collect \$75 a year; if \$25 are paid for news, and \$32.50 for original cost, on above point of \$15.50.

However, the question remains whether we should charge to that all the meighborhood the composition and space of one column of news we are far in the hole, as this column cots, to set and print, in the souther like S2 week. On the other hand, we should have to set and print, in the column cots, to set and print, in the column cots, to set and print, in the something in that column. Plate and magnetic ellipsings either that column on subscribers. Local news would not no no subscribers. Local news would not not one subscribers to the "city list," and county news that would appay one subscribers to the "city list," and county news that would appay and the two prints the impossible of the county might be impossible in larger quantity than now used. In any circumstances, we obtain in larger quantity than now used. In any circumstances, we

I have just been reading the new book, Scott's "Circulation Management," and while I enjoy it by reason largely of having been connected with dailles, I regret that it says so little directly about weekly subscription business.

In the last paragraph our correspondent convicts himself of being a student, for the queries he has raised are just the ones that are provoked (but unanswered) by a thoughtful reading of the book mentioned. In the absence of a logical and demonstrable solution of the queries raised, I think there is no other course than to take the best practice of successful newspaper men.

Weekly papers do not put back the profits of subscrip-

tions into soliciting, principally because it is unnecessary. There is no doubt, however, that the definite setting aside of a certain percentage for promotion would be good policy.

The cost of the thousand additional papers I have heretofore computed as being about 80 cents per copy per year

SILVER CITY INDEPENDENT



A symmetrically made-up page, illustrating a pleasing distribution of interesting headings.

instead of 63 cents, and I do regard that as about the cost of sending a paper to an old subscriber, though I arrived at such costs by a distribution of all the costs between the subscriber and the advertiser instead of by the method here given.

The advice not to try to get subscribers in distant parts of the county should be construed liberally. The advice was intended for papers that go to extreme lengths to serve a half-dozen subscribers. There is somewhere about the profit indicated (70 to 87 cents) in sending the paper to the outside subscriber who does not require extra service to hold him.

The further question of whether it pays to furnish special service for 50 additional subscribers is more difficult, because its answer must depend on circumstances. The

answer lies along this line. Every subscriber is a producer of \$3 to \$6 a year of advertising revenue. In the example given above, the total cost of supplying these 50 subscribers is \$162,50, and the total direct revenue is only \$75, but if to this be added the advertisement-producting value of these subscribers of upward of \$150, then the



A page from the Prosperity Edition of The Steamboat Pilot, Steamboat Springs, Colorado. The only display-type used throughout the edition was Cheltenham, the effect of harmony thus produced being decidedly pleasing, besides adding greatly to the effectiveness.

department is seen to be profitable. But if the subscribers are absolutely of no value to local advertisers, if the paper does not have enough foreign advertising so that they are considered desirable for that reason, if they do not produce legal advertising or jobwork, and the subscriptions alone are about the only revenue that can be credited to that department, then the department is being conducted at a loss and should be discontinued. But I would look pretty close before I let a nice bunch of 50 subscribers go.

A Model Special Edition.

If you, gentle reader, would issue a special edition, and desire a model, I would advise you to send to Leckerby & Gee, publishers of The Steamboat Pilot, of Steamboat Springs, Colorado, for a copy of their "Prosperity Edition" of April 27. I have seen hundreds of special editions, but this one strikes me more nearly as a model than any that I now recall, and the more one looks at it the more he is impressed with its excellence. Here are some of the features:

The subject-matter: The resources and opportunities of northwestern Colorado are presented with a dignity, a sincerity and a completeness which are most satisfying. The descriptions are of real literary merit, and one can find pleasure in reading the articles if it is information that he is seeking, and information if he is reading for pleasure. The pages are not filled with "write-ups" of persons and firms, but instead there are most interesting descriptions of the leading industries, their inception, their present development, and their promises for the future. Instead of turning the pages and calling the paper read, one is impelled to tarry and read. And the descriptions are written with that rare charm that one is tempted to want to see Steamhoat Springs.

Mechanically, the edition is also most excellent. The paper stock is a 25 by 38, 60-pound, machine finish, with an 80-pound cover. Half-tones of suitable screen were selected, and so the illustrations come out well and the reader is saved the glare of the S. & C. book. One popular series of roman letter is used throughout, and presents a chaste and inviting appearance. Part of the cover-page is printed over a lemon background with a red border; and when I say the register is perfect, the reader will realize the perfection of the presswork. The Fide claims to have the most complete and up-to-date country plant in the State, and be that as it may, it certainly has printers who know how to use that equipment.

Financially, also, the edition was a success. The advertising rates for this edition were: Half page, \$50; quarter page, \$25; smaller advertisements, \$2 an inch, except the professional cards, which were \$2.50. The total advertising amounted to \$838. The total edition consisted of 5,500 copies, 2,000 of which sold at 10 cents a copy. I have estimated the cost of the edition as between \$800 and \$900, so the publisher had the subscription receipts as his profit, which makes a fair return for his effort and enterprise.

And so I am going to call this Prosperity Edition of The Steamboat Pilot a model special edition—it is so uniformly good in respect to the quality of the reading-matter, the excellence of the mechanical vehicle by which it is presented, and lastly because income and outgo were so balanced that the community received this worthy presentation of its advantages and the publisher received adequate compensation for his labor.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

RY J. L. FRAZIER

Attaseadero News, Ataseadero, California.— Your paper is admirably printed, and the advertisements are displayed quite effectively. While we do not admire your style of make-up on the first page, owing to the grouping of all heads across the top and in the center of the page, the style is not particularly displayasing.

Independent Publishing Company, Silver City, New Mexico.— Presswork is excellent, make-up pleasing and advertisements simply, but effectively, displayed. You deserve commendation for the admirable paper you are furnishing your readers and advertisers. The first page is reproduced—it might well serve as a model for others.

E. B. Mermann, Redfield, South Dakota.—The first page of the Moserver is delightfully neat. Two more large headings would cause it to appear more interesting, however, and these could be piaced to bester darkstrates in the second and fifth columns, slightly below the center of the page. Presswork is excellent, and the advertisements are satisfactorily composed.

The Advocate Democrat, Maryavillo, Kanasa.—We admire the clean presswork which characterises your paper, although, in our opinion, a trifle too much link was carried. The advertisements are nicely displayed, but you have the very bad habit of inscrining rules to fill white space. White space is valuable, for, by the contrast which it offers, the typelines are made to stand out more prominently.

LORIN C. HUNTER, Goodland, Kanasa.—We admire the symmetrical arrangement of cuts in your page advertisement for Millisack's Cotches Shop, horizontal balance being exceptionally good. The heading is too weak for the size of the advertisement. A plain border of four or six point rule would have been preferable to the listh, decorative border used; and the hair-line rules used for forming the inside panels are too light to harmonize with the type.

E. A. Farris, Lawrence, Kansas.—The two-page spread for Ober's, entitled "Known Values," offered excellent opportunity for a most effective handling, but you did not take full advantage of that opportunity. The different styles, and the variation in sizes of type used in the headings of the several panels, produce an inharmonious and rather displeasing effect. The while space is not nicely distributed; in some cases wider margins are apparent at the sides than at top and bottom, and in others the revence is the case. The rules in the various panels do not toin nicely, and his is resonable for a certain ill effect.

The Times, Wikinington, Vermont.—If you must have advertising on the first pase, by all means run disply instead of classified advertisements. You had, however, in the issue, a copy of which you sent us, ample room on the inside passes to handle all advertising, and had you done so you would have had a clean, newy first pase. This change would add much to the appearance and, therefore, the prestire of your paper. You would do well to use one series of some up-to-date display type throughout the paper; so many faces of antique style give your papers as very displacating appearance. Too much his was carried in

The Sun, Rochester, Indiana.—We have complimented you before on the high standard of excellence maintained in all departments of your publication. Perhaps the most pleasing feature is the advertisement composition, and we will state that, as far as we know, no paper is doing better work in this respect than yours. The use of two series of display-type throughout — and two which harmonize quite satisfactority



Unusual but effective announcement advertisement from The Sun, Rochester, Indiana, which illustrates to good advantage the strength attained through contrast of type with white space.

—produces a pleasing effect of harmony. Liberality in amount and pleasing distribution of white space cause the display lines to stand out with added prominence. We are reproducing herewith one of these interesting arrangements.

Pitestim Express. Pitestim. Pennsylvania.— Your paper is very poorly printed. We are of the opinion that your rollers are old, hard and, in all probability, somewhat shrunk in the center. The rollers should be lowered somewhat so that they will distribute the ink, even where, because of shrinkage, they are too high. The trouble might be helped also by attaching under the packing, next the cylinder, a narrow strip of paper in the center where the form prints too light. The linotype border you in the center where the form prints too light. The linotype border you find the control of the control of the prints of t

THE INCREASED COST OF PRINTING.

A committee of employing printers of New York, under the chairmanship of James W. Bothwell, has issued a circular letter to the trade pointing out the tremendous increase in the prices of everything which goes to the debit side of the printer's balance sheet, and hinting that an increase in the price of the product is necessary. Accompanying the letter is a schedule showing the advances in the prices of paper and other materials. This schedule is very interesting. It shows that the prices of paper have advanced from twenty-five to seventy-five per cent. Engravings have advanced from twenty-five to thirty-five per cent, while time work has advanced one hundred per cent, Electrotypes have advanced from twenty to thirty-three and one-third per cent while time work has gone up fifty per cent. Printing-inks have gone up anywhere from ten to five hundred per cent, but an instructive footnote points out that this does not tell the whole story. Most of the printing-inks to-day are of such inferior covering quality that from forty to seventy-five per cent more ink is required to do the same amount of work. Then all practical printers are only too familiar with losses caused through the uncertain drying qualities and other details which cause increased time in presswork and increased cost on the job. As to other details, type metal of all kinds has advanced fifty per cent, and even wiping-rags, when they present an advance of one hundred and fifty per cent, are an item to be considered.

Bookbinding tells the same story. The smallest advance recorded is in book cloths which have gone up from ten to fifteen per cent, and the highest is in rope manila wrappingpaper which has gone up one hundred and ten per cent. Most of the items in the bookbinding list of expenses have gone up fifty or one hundred per cent. The smallest increases in the whole schedule are those recorded under the heading of wages. They vary from three per cent for cylinder-press feeders to five per cent for compositors. Far be it from us, in the face of such a schedule, to hint that the trade is not paying enough, but one can not refrain from mentally pondering the problem which must face many a workman, and more particularly many a workman's wife, with everything in the world going up fifty to one hundred per cent and wages only going up three to five per cent. As employers we must keep our eyes open or we shall surely be suffering greater losses through the decreased sufficiency of labor due to the decline in real wages. This makes the argument for an advance in the price of printing all the more strong. With prices advancing all around, our prices must advance too. Of course, it is a pity, because our trade is peculiarly liable to expansion and contraction in volume, in sympathy with the movements of prices. But it is past arguing that we must not, in the interest of the trade itself, increase its volume by rendering it unprofitable. There surely never was a time when the invention of machinery for the reduction of cost would convey greater all-around benefit. But we can not wait for that, and in the meantime we see no way out of the suggestion of the New York employers, that the price of printing must go up. We would emphasize the sentence in their circular letter which says: "Printers who are bearing the loss themselves by not advancing prices are doing a permanent injury to the printing business as a whole and to themselves as individuals."

Members of the committee are prepared to supply copies of this interesting and important schedule. Readers may apply to James W. Bothwell, 395 Lafayette street, New York city.

REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS — Continued.

BY HENRY I. BULLEN



OW I come to the moral: It is a fact attested by several investigators that though the costs of labor, of paper, of machinery and of rent are lower than with us, and orders run smaller, the prices charged for printing in Germany and France are higher than are charged in America. The first I heard of this was perhaps ten years ago, from

Mr. Schmidt, of the Schmidt Lithographing Company, of San Francisco - a very successful house. Mr. Schmidt was the son of an old German, born in America, and he wished to see the land of his father; he was a very investigating man, and he spent about a year over there, and he took it in his head to get prices all over Germany. When he came back to New York I had the pleasure of meeting him, and he showed me the figures he was charging in San Francisco. At that time labor in San Francisco was the highest in the country - perhaps it is to-day - and Schmidt was selling printing to the people of San Francisco and the surrounding country for less money than the German printer would sell it to the Germans, yet all expenses were smaller over there. There is another thing: The master printers of Germany have published their prices; we have all their prices; there is a great portfolio of samples, and with it are the prices. I think you have it in your Typothetæ rooms, not translated yet; it should be translated, because it shows the courage of men who know the price and will get it, and are not afraid to advertise it. When you go into one city of Germany and ask for a price, they pull that price-list on you. just the same as a typefoundry pulls its price-list on you, and stick to it. You go to the other end of Germany and they pull the same book on you; they show you the sample. "Is this the catalogue?" "Is this the illustration?" "There is the price prescribed by the master printers of Germany," and you have to pay it. Printing done in those countries, averaging inferior to ours in quality, is esteemed by the buyers to be of greater value than American printing. This is the dividend paid for reputation. This is the value awarded by public esteem for the art.

That precisely the same results will follow in this country, if printers will assert themselves in a like manner, is proved conspicuously in the career of De Vinne. He amassed and held a large fortune made in printing. Mr. De Vinne, as you know, left his son an estate of \$1,400,000. He entered the city of New York an apprentice, working around from shop to shop until he fortunately got into the establishment of Francis Hart. It took him twentyfive years to acquire that plant; at the end of twenty-five years he was the master of it, and called it "The De Vinne Press." He had no unusual ability; he had less than usual opportunity, and he amassed a great fortune; and he amassed it on the basis of reputation. The American reading public came to know him as an authority on printing; universities conferred degrees on him; his reputation was so high that for many years he declined to make positive prices in advance. Now a very strange evolution has come over this country in the matter of estimates. We use the word "estimate" incorrectly. An estimate is not a quotation. When you make a quotation, you bind yourself; when you make an estimate, I believe the Supreme Court of the United States would hold that an estimate was not binding. An estimate is approximate. Now, Mr. De Vinne gave estimates, but they were not binding. He would give a man an approximate price and then say: "In this style of printing this work will probably cost you so much money, but what the price will be will depend on the result. If you have confidence in our ability to do this work, and believe that we will treat you fairly, I would like to have this work; if not, I will not undertake it." And De Vinne turned away customers; turned them away. When Mr. De Vinne died I wrote a biography of him, and I put that statement there, but it seems incredible, although he told it to me himself. Where is there a printer in this room that has dared to say to a man. "That is not the price; I will tell you what the price is after the iob is done "? So I called up the present head of that press, Mr. Bothwell, and said: "Mr. Bothwell, let me read this to you. Is that true?" He said, "Henry, that is the gospel truth, and I wish to God it was true to-day." Mr. De Vinne is not there. The press is there; the ability, the work, the staff, the organization is there, but the reputation of De Vinne is gone. Is reputation an asset? Yes, People deemed it an honor to have De Vinne's imprint on their work, just as in another business the name of Tiffany enhances the intrinsic value of jewelry. The same jewelry Tiffany has - Tiffany does not make all he sells - might be sold in a first-class department store, but they couldn't get the price. The name of Tiffany on the box makes it more valuable to every one of us. I buy a hat for \$5 and it has the name of a well-known maker: the salesman tells me, as a friend, "Great God, there is no difference between that hat and a \$3 or \$4 hat, except the band"; but I won't believe him; I have been educated to believe that the name there means value, and I am going to buy it, because I am not going to be comfortable with a \$4 hat made of the same material except the band, without the same name. I am a fool, perhaps. No. I defer to reputation. When one buys in Tiffany's, one does not dare to bargain. The Tiffany reputation silences the cheapener. Such is the value of a widespread public reputation; such was the position of De Vinne. Do we know Mr. Tiffany? Probably there is no such man in existence. He is an institution; the name of Tiffany is an institution. But, year after year, people straggle in from Alaska and Arizona, and all intermediate States, and humbly beg to pay high prices to the "great god Tiffany."

I believe that if the printing industry in America had a dozen master printers as loyal to printing as De Vinne was, and as appreciative of its grand history and its literature and its unequaled influence in this world's affairs, those twelve would do as much to improve the profits of printing as all the cost congresses.

A widespread, favorable reputation benefits an individual by enhancing the value of his work. A widespread. favorable reputation benefits an industry, as is proved by the better profits printers get in France and Germany. De Vinne was conspicuous in printers' associations, but the reputation gained there did not help him in business. Some of you gentlemen are giving your time and your money patriotically, traveling over the country, struggling to unite the printers of this country, but it does not bring you any financial return at all; it is at the expense of your business; you don't sell printing to these men; if you were doing the same work among a group of drygoods men it would pay you. You are doing it from patriotic motives; you want to raise the value of the product of the whole industry because you want to share in that value; and you know as long as men who are in your occupation are laggard you will suffer with them; they

drag you down. The public learned from De Vinne's writings what an interesting history printing had; what printiers had done; what a fine art there was in printing; and when they were informed that the writer was a master printer, they associated him and his work with the achievements he had written about. They had faith because he had faith. They had learned something useful, and they were delighted to pay well for printing done by an authority on printing.

We can not all be De Vinnes, but it is possible for us collectively to make a similar impression on the public. We can take our occupation as seriously as the architect takes his. When we celebrate the birthday of Franklin, we can make the occasions intellectually impressive, instead of washing the dirty linen of the business in public and disclosine the weaknesses of the industry.

Until a hundred years ago printers published as well as printed nearly all the books; they edited and owned as well as printed all the newspapers; they were above the average in education; they were on a par in the community with the clergymen, lawyers, doctors and other professionals. They made profits which are astonishing when we consider the meagerness of their mechanical equipments — their wills prove this.

In the year 1833 Isaiah Thomas - I would like the people here who know who Isaiah Thomas was to raise their hands. Nobody. Oh, my old college friend over here. Isaiah Thomas was one of the great printers of America. Born under the most distressing circumstances, an orphan from babyhood, he entered a printing-office at the age of seven as a practical slave of a printer in Boston, who attempted to hold him as an apprentice until he was twenty-one, when, according to the law, he could not become a journeyman until he was twenty-one. He went to school for only two months, but he set type; he had to put a stool there so he could reach the boxes. He had the grit to run away from that slavery, and he became the first American tramp printer. He went up to Nova Scotia; he got into trouble there, took a ship and went down to South Carolina, and he worked around, getting a job wherever he could; there were very few printing-offices in those days. He went back to Boston, and after awhile began to publish a paper there, a four-page paper, printed on a wooden hand-press. Then he made that paper boom so that, when in Massachusetts the people revolted against England, the Government placed a price on the heads of five men, John Hancock, one of the Adamses, a lawyer named Oakes, the printer, Isaiah Thomas - what an honor to have a broadside all over the country offering a reward, dead or alive, because you were a patriot - and another man named Eames. Isaiah Thomas was a minute man; he went to Concord, and he was in the Concord fight. He sneaked into Boston, got his 600 pounds of type and went to Worcester. And he didn't have any money. Worcester was a village. He established the Massachusetts Scribe in that city. He lived in one room; he lived on bread and milk; he was very poor. That was in 1776, wasn't it? He retired from business, in the year 1805, one of the wealthiest men in New England; the principal proprietor of seven printing establishments, one in Baltimore, Albany, Boston, one in Portland, and three others in New England, I forget the names of the places. He retired from business and handed it over to his son. In twenty-nine years he had made a fortune. He had the biggest printing-office, and was the biggest printer in the country at the time he retired from business. What did he do? Did he go to Florida? Did he join a golf club? Buy an automobile?

Have a good time? No. When he retired from business he commenced the great work of his life. He had accumulated a library of 5,000 volumes, and all the books on printing that he could buy were in that library. He went to work and wrote the first history of printing in this country, the basic history, to which we have to go to know about the early history of printing in this country; he did that in 1811; but, in the meantime, he took \$25,000 and erected a building in Worcester, the first home of the American Antiquarian Society. He was the first secretary and the first librarian. He put his 5,000 books there, and he commenced to collect the early newspapers of the West. Before he got through he had given that society \$50,000, his library, and his time from the year 1807 until 1833. In 1833, when he died, he was one of seven millionaires of which this country boasted. We can be more proud to-day; we have hundreds of them. But what good do they do? Well, Isaiah Thomas' institution, the American Antiquarian Society, is one of the great learned bodies of this country; it is a tremendous honor to be a member of it. They have gone from the old hall and erected a larger one, and now they have a magnificent hall. As you enter, you see the statue of a printer, Isaiah Thomas, and on either side, oil paintings of a printer, Isaiah Thomas, painted by the greatest American oil painters of that time. And in that library you find his books, his diary, and his books of account; everything preserved religiously. A great library. A great institution. Two years ago the President of the United States and every member of the cabinet, the governors of twenty-seven States, and all the great scientists of the country, assembled at Worcester at the centennial of the birth of Isaiah Thomas, printer. Now, I printed - at least, I wrote, and my friend Barker here printed - in our bulletin a biography of Isaiah Thomas, and a very good member of the Typothetæ, a man who has made money in printing, a very fine fellow, wrote to me for the privilege of reprinting that article. What did he say? "I never knew anything about Isaiah Thomas until I read that article in the year 1913." What a shame that a man, the leading printer of Worcester, who had just gone into the so-called Graphic Arts building there, which he was instrumental in putting up, with right around the corner one of the great American institutions, unrivaled, nothing like it in Chicago or New York - you have to go to Washington to the Smithsonian Institution to find its equal-didn't know that Isaiah Thomas was the greatest man that ever lived in Worcester. He didn't know that the courthouse in Worcester was erected on land donated to the city by Isaiah Thomas. And in the rear of that courthouse you see the splendid residence of Isaiah Thomas. He had his carriages and horses; when he went to Boston he didn't go in the stage, he went in his carriage. He was a bit of a dandy; he had those lace ruffles and cuffs; he lived up to the top notch; nothing mean about him at all. Well, they were on a par in those days with the clergymen, doctors, and other professions, and they made these big profits. Well, the printers lost the publishing business, they lost control of the newspapers - which represented the "phat" of the business - all because they didn't measure up to their jobs.

The printers now have another opportunity. The public is waking up to the tremendous possibilities of printed salesmanship. Shall the honors and principal profits of this rapidly expanding profession of advertising be held by the printers, or shall they give up the "phat" to men of better education who will make the printers their subordinates? But I have a text: "Why Printing Should Be More Profitable."

As I proceed, may I ask you to consider whether the facts about to be related are known to the public, and also, whether it would not increase the reputation of printing and printers if these facts were made known to the public?

The printer is entitled to good profits because no other article in general use requires so large and expensive an equipment for its production as a piece of printing.

Here is an illustrated catalogue which cost a manufacturer, let us say, 5 cents a copy. He bought 15,000 of them at a cost of \$750. He gets the bill, and, holding in his hand this little pamphlet, he says, "Great Scott, \$750 for this! The printer must be getting rich too fast." He doesn't fully realize that in the production of the \$750 catalogue more ability and skill and a much greater investment in equipment were needed than in erecting a \$750,000 theater. The planner of the little catalogue ought to be a highpriced man, for he needs to know as much or more than an architect does of many kinds of materials and of several intricate processes of manufacture, as well as to possess a critical knowledge of art and color harmony. He utilized engraving equipments which collectively cost at least \$2,500; composing-room equipments costing \$5,000 at least, counting only the items that were needed to expedite this catalogue; electrotyping machinery costing at least \$5,000; a printing-press costing, with its extras, at least \$3,000; a folding-machine costing \$600; a stitcher costing \$200; a paper-cutter costing \$700. An investment of \$17,000 to produce a \$750 catalogue! At every stage, from artist to engraver, compositors, electrotypers and pressmen, he employed artisans more highly paid than any others who are employed year in and year out. Every stage of the work was really a separate manufacturing process, requiring separate supervision, and the work was frequently subject to delays which the Angel Gabriel himself could not have foreseen. Such is the history of a little catalogue which reaches the public at the cost of 5 cents.

Here is a 5-cent glass of beer, poured out of a brewery by processes almost automatic, which, dollar's worth for oflollar's worth, did not exact one per cent of the effort or five per cent of the investment this little catalogue required. Here is a 5-cent loaf of bread—how small the effort of brains and value of equipment! Here is a shoe factory, and it's the same story; and a cotton factory and a woolen factory and a food factory—all are easier, require far less intellectual effort and less investment comparative to volume of output. These industries and many others are built up by constant and almost automatic repetitions of effort, while nearly every piece of printing requires special attention if not origination, and must be taken by the hand, step by step, from order clerk to the delivery wagon!

That is our business of printing! Will men submit to its exaction and give attention to its infinitude of detail who do not love it? If these facts were made known to the public, I think the reputation of printing would improve. I remember as a boy I read how a pin was made. I learned that it took ten men to make a pin, and to this day I can not help having great respect for a pin, though, I suppose, it is now made automatically. Mr. Stone, of Roanoke, Virginia, has the right idea. In his house-organ he printed a list of 177 little-known articles used in his establishment in connection with printing. It impresses you with the belief that Stone's establishment has everything that any others might have and that printing is a complicated art and therefore worth a good price.

Next, I say, the printer is entitled to good profits because no other thing made by men affords so much value to the much users.

Do you, gentlemen, thoroughly understand and believe that statement? If any of you do not believe it you will not be so successful in the printing business as you might be. I know that it is inability to understand this fact that lies at the root of the constantly reiterated statement that there is no money in the printing business. What non-sense! It is the cry in every business—not enough profit. It is the cry among salaried men and wage-earners—not enough pay. These are the cries of the incompetent. There is just as large a proportion of employers making moderate profits in printing as in any other industry, but because of the difficulties disclosed in the history of the 5-cent catalogue, it requires a higher ability to make good profits in printing than in other industries.

What does the printer give to his customer for every dollar his customer pays to him? Broadly speaking, he gives an incalculable value. Here is a little circular. A printer sold 1,000 of these to a fishmonger who opened a store in a neighborhood to which he was a total stranger. With these circulars in as many envelopes he advertises his opening. So invited, a hundred persons come in the first week and buy \$50 worth of fish. Surely the printing has paid for itself; but next week others accept the invitation, and also, perhaps, in the third week, and among all a sufficient number become regular customers. In what other way could the fishman have spent \$10 so profitably? He will never exhaust the benefits that expenditure brought to him. Printing in small and in large enterprises is the greatest of all selling agencies. Here are our 5-cent catalogues. They exhibit and describe an article made in a small town reached only by way-trains. They travel far and wide. Orders, secured at the minimum of effort and expense, come back, repeat orders follow, the factory is dealing with hundreds of people who are friendly to it, yet who never saw it - except as the printer's pictures gave them a sight of it. What other expenditure of \$750 could begin to equal in value the long-continuing influence and selling power of those catalogues?

This is true of all printing that circulates. True of tags, address labels, bill-heads, envelopes — they all advertise, and by study may be made to advertise with increase of power. The labels of canned, bottled and package goods have decisive selling value. Thousands of articles are made more salable by the art of the printer. One of the great perfumery concerns advertised a little while ago that as they couldn't improve their perfumes they had improved the labels. They knew what they were about; but did the printer of the labels realize the power of his product, or was it to him merely "paper, ink, design, presswork and cutting, useful and ornamental," and "thank heaven for a liberal customer, who might have got along just as well with something less expensive"?

Here in Chicago are the most convincing proofs that printing is the premier in the cabinet of King Commerce, and that the main highway to commercial prosperity passes through the printing-offices. See the colosal businesses of Butler, Montgomery Ward and Sears-Roebuck, which are erected on printing used in its simplest and most direct form! Would it not pay the printers of Chicago to make a collective effort to convince all business men of the city that what these great concerns have achieved by means of printing, any one having merchandise to sell may also achieve according to his courage and expenditures?

(To be continued.)



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Com-

"The Printing Trades."

The Cleveland Education Survey has published a series of reports dealing with many phases of educational work in the city of Cleveland. The report before us consists of a survey of the printing industry in the first place, and the parent reading it with a view to his boy's future will have described to him the various occupations comprised under the headings of printing, bookbinding, lithography, electrotyping and stereotyping, with the processes involved, the number of years training they require, the number of workers employed in the city of Cleveland, their condition from a health viewpoint, the wages earned, the proportion of the sexes employed, and other important information.

It is in the last two chapters out of a total of seven that the actual question of education is dealt with. Here the position of the elementary school naturally comes in for first consideration, and the writer arrives at the conclusion that specific vocational education is impracticable so far as these institutions are concerned. In the first place, few boys in the public schools know whether they want to be printers or not, and still fewer have any idea as to which of the fifty occupations in the printing trade they will follow. An even more serious difficulty is the fact that in any one school the proportion of boys who are going to be printers is so small as to be negligible. He calculates that in a school of a thousand pupils there will be five hundred boys, of whom, on an average, one per cent will become printers. That is to say, five boys, and of course it is altogether impracticable to have a composing-room and an instructor for five boys who would be of different ages and in different stages of growth. Then, too, there is the fact that most educators do not consider that vocational training should not be undertaken until a boy is at least twelve years old, and this consideration would reduce our five boys to two. Surely no one has put better the impossibility of vocational training in the public schools.

In Cleveland the junior high-school plan has been adopted. This means that in two schools in the city there are gathered together for the purpose of vocational training all those boys who are considered to be ripe for it. In the larger of these two schools, the Empire School, there are enrolled about 400 boys, and the number of prospective compositors among them is estimated at not more than three or four, and those destined for any department of printing do not exceed eight or nine. This obviously does not do away with the difficulty. It permits, however, that the boys be segregated into groups covering trades which require certain elements of training in common. The problem thus indicated is discussed, with the data for forming important conclusions ready to hand.

The last chapter of the book is devoted to the vocational training afforded to those who have actually entered the industry. It does not appear that Cleveland possesses any features peculiar to itself in this respect. There are the usual difficulties and the usual means of meeting them, that is to say, the classes run by the Typothetæ, the I. T. U. Course, and the rather ineffectual technical-school classes. In referring to the I. T. U. Course, the writer falls into an error in stating that it is available for none but compositors, and "leaves altogether untouched the pressing problem of vocational training during the first three years of the apprenticeship term." As most of our readers are well aware, the course is open to any apprentice as soon as he enters the printing-office. The union insists on his taking up the course during the last three years of his apprenticeship, but there is nothing to prevent his taking it up earlier. However, Mr. Shaw is probably describing things as he found them, so many apprentices never thinking of taking up their course until they have to. His remarks on the evil of leaving the boy alone in the formative period of his life are thus not without foundation. His proposed remedy is a compulsory continuation-school law. For this there may be much to be said, but it is surely advisable in framing any such law to allow students who prefer existing means of education to make use thereof instead of taking the statutory course. In this way we shall make it possible for experiments to be tried which would otherwise be impossible, and we shall avoid overthrowing useful existing institutions.

The report as a whole is at once interesting and informing. It contains a good deal of matter with which any one in the printing trade is already familiar, but for the purpose for which it is gotten out this is doubtless necessary.

"The Printing Trades," by Frank L. Shaw. Published by The Survey Committee of the Cleveland Foundation, Cleveland, Ohio. Price, 25 cents,

"Language Work in Elementary Schools."

This is a very practical, sensible book, drawing upon the experiences of several teachers in applying modern educational theories to the teaching of English in American public schools. It is not a book of theory, but consists chiefly of definite practical advice and concrete examples of work done by children in the various grades. The results which have been obtained are marvelous, and they speak well for the literary culture of the rising generation. They show what can be done by employing the principle of securing the child's cooperation by enlisting his interest in the work. Those who are interested in vocational education may be encouraged by its perusal to push on with the task of applying similar principles in their own department of the educational field. If it is possible to cure the young child of the habit of passive resistance against education, we ought not to despair of the youth who has left school and commenced an apprenticeship in a printing-office or workshop. The book ought to be all the more fruitful in suggestions to us because it deals with the one department of public-school education which is of most importance to future printers.

"Language Work in Elementary Schools," by M. A. Leiper. Published by Ginn & Co., Athenæum Press, Boston, Massachusetts.

"Decorative Design, A Text-Book of Practical Methods."

In this book Mr. Chase has given the outlines of a series of thoroughly practical lessons covering the principles of "repeat" designs, lettering, posterwork and designs for book-covers, book-plates and advertisements. Throughout he has kept in view the demand of the present-day market, so that the tendency of his teaching is not to produce clever artists who can not earn enough to pay for board and lodgings, but draughtsmen whose work has a commercial value. Students will find in it many useful hints, and teachers will get even more valuable guidance.

"Decorative Design, A Text-Book of Practical Methods," by Joseph Cummings Chase. (Wiley Technical Series.) Published by John Wiley & Sons, Inc., New York.

"Industrial Arts Index."

We desire to draw the attention of our readers to the above useful compilation, which will make available to them a great deal of very valuable information which is at present as good as non-existent because it is scattered throughout the various trade papers, and no one man can possibly read them all even if he had nothing else to do. At the present moment there are between seventy and eighty trade periodicals indexed, it being the aim of the compilers to include only the most important ones. All the articles are indexed and cross indexed according to their subjects, and lists of articles under important subjects are subdivided into Accounting, Finance, Valuation, etc. The method of selection is a very practical one. It is not considered particularly useful to index periodicals which are not in the possession of the subscribers. Each subscriber, therefore, makes a list of the periodicals he himself takes, and only those periodicals are indexed which are contained in these lists. The rate of subscription to the Index varies according to the lists supplied.

Two slight improvements could be made in the present arrangement. Small typographical matters which would not come within the province of a reviewer in dealing with most classes of books, assume a great importance in a work of this character. In most dictionaries and other works based upon alphabetical arrangement there is a clear intimation in heavy type at the head of each page as to its position in the alphabet. The absence of this in the compilation before us is made the more confusing by the fact that the subdivisions of the more important subjects are indicated in heavy type which is identical with that of the main headings themselves, the only distinction being that the subdivisions are printed in the middle of the column and the main headings at the side. The consequence is that the subdivisional headings stand out much more prominently than the main headings. After the first few references these slight defects do not trouble the reader so much, but it would be so easy to remedy them that it seems a pity to continue to perpetuate them.

Readers of THE INLAND PRINTER will find that we are already in the Index.

"Industrial Arts Index." Published quarterly, by the H. W. Wilson Company, White Plains, New York.

BINDERY PRODUCTION RECORD CAMPAIGN CREATING KEEN INTEREST.

The campaign being conducted by the Price-List Committee of the United Typothete and Franklin Clubs of America is creating considerable interest abroad as well as within the boundaries of this country. A letter recently received from one of the foremost master printers of Great Britain states the desire to be kept in close touch with this work and offers his hearty coöperation.

The desire of a considerable number of printers to collect records of bindery production is indeed encouraging to the members of the Price-List Committee of the national organization, who realize the vast amount of good that will be accomplished by a large number of printers collecting records of bindery operations along standard lines and submitting them to the committee for compilation into a composite production record.

When a printer can compare the output of different operations in his plant with the average production as shown on the Composite Bindery Production Records, he will be obtaining valuable information as to the efficiency of his bindery.

Every printer knows the value of the Composite Statement of Cost of Production, because the method of obtaining the costs is standardized. This is exactly what is being accomplished by collecting production records along standardized methods. Operations, sizes and machines are standardized, and every printer is compiling data upon the blanks devised by the committee.

The following averages, just received from a printer who has been compiling records of bindery production for some time past, are published for analytical purposes. Would you consider them good averages in your shop?

Wine-Stitching — Upright.
Twelve pages with extended cover.

No. of jobs from which records are compiled.	Size of Page.	Average books per hour.	Maximum books per hour.	Minimum books per hour.
7	32 by 61 to 51 by 7	650	934	394
2	51 by 8 to 7 by 101	634	792	542
3	8 by 11 to 102 by 14	475	503	390

There are a number of printers operating binderies who have no records of production and consequently do not know whether the foregoing productions are good or poor averages. To these printers it is self-evident that they should enter this campaign and collect records of bindery operations for their own benefit. National headquarters will supply the sample blanks and explain the method to employ. The mutual interchange of records will be of value to all concerned, and the industry will be greatly benefited by the composite report.

NO ACORN.

When James A. Garfield was president of Oberlin College, a man brought for entrance as a student his son, for whom he wished a shorter course than the regular one.

"The boy can never take all that in," said the father.
"He wants to get through quicker. Can you arrange it for him?"

"Oh, yes," said Mr. Garfield. "He can take a short course; it all depends on what you want to make of him. When God wants to make an oak He takes a hundred years, but He takes only two months to make a squash." — Christian Register.



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Testing for Cause of Transpositions.

An eastern New York operator is troubled with transpositions and desires to know whether it is his fault or due to the machine. We suggest that he follow this plan to eliminate the trouble and at the same time locate the cause of the several transpositions as they occur: (1) Remove the keyboard rolls and roughen the surface of each roll with coarse sandpaper. Wash rolls in cold water. Oil the bearings and return to the cam frame. (2) Remove the e and spaceband cams, and sharpen the milled edges of each cam with a small three-cornered file. Oil pivot and return to the cam frames. (3) Remove keyboard belt, touch the lower-case e and spaceband key, turn the back roll until the spaceband keyrod has reached full height. then examine and see if the e keyrod is not also at full height. If it is, the matrix should then be released before the spaceband keyrod is brought down by its spring by the further revolving of the cam. (4) Put on the belts and touch simultaneously the e and spaceband keys and repeat several times. If you find that the spacebands reach the assembling elevator before the e matrices do, examine the position of the points of the chute spring. These points should be a trifle above horizontal position. The foregoing test and treatment should prevent a recurrence of the trouble.

Gasoline Burner Causes Trouble,

A Nebraska operator-machinist writes: "Have had all kinds of trouble, but 'get away' with everything in the line of mechanism. However, as the gasoline burner is not a machine, I will give you as good an idea of the situation as I can. I first caught the burner going wrong about six weeks ago. I removed it to clean it and found the tube strainers rotten, so replaced it without them. The short arms would not burn, so I got new strainers, but the same trouble continued. Tried the strainers at the mouth and at various distances up into the tubes, but the gas blows out around the base of the dome and the throat burners will not ignite. The mouthpiece burner burns, but not just right. I get a good, clean, blue flame where it does burn. Have been straining the gasoline through a chamois skin to remove water, and can see no reason for the manner in which the burner is acting. Can you suggest a reason or condition of the metal which will cause holes to be melted or eaten in the brass jacket of a thermometer? Trust you will help me."

Answer.— You may be able to overcome the trouble by moving the draft tube which is fastened to the plate in the center from below. This short tube may be raised or lowered, as the case demands. In this instance lower it a trifle and try it, observing the color and volume of flame. The screens should be placed at the lower end of tubes. The burner tubes should be scraped to remove all adhering particles of carbon or oxid. Sometimes the gravel tube is removed and the strainers and gravel cleaned. Turn needle valve down and insert a fine broken-off needle to open the hole, if it happens to be closed. The pitted condition of the thermometer jacket is evidently due to high temperature of metal in pot.

Delivery-Slide Link Disconnects.

A Washington operator-machinist writes: "In the columns of the April issue of THE INLAND PRINTER I noticed that a Montana operator complains of trouble with the delivery-slide connecting link on a Model K, stating that it becomes disconnected when hanging the machine. At one time I operated a machine of that model and had exactly the same experience. I consulted an experienced machinist, but from my description of the trouble he was unable to understand its cause. I then wrote to the factory, and they suggested slowing up the carriage and increasing the stress of the spring that holds the catch, which was done, without remedving the matter. I finally discovered that in hanging the machine I was sending the elevator up with undue force, and that by so doing it caused the slide, or rather the carriage, to become disconnected, leaving it in the elevator jaws, or often jumping under the elevator as it was descending. By sending up the lines with less force the trouble was entirely overcome. From the description given in THE INLAND PRINTER, I felt sure that the trouble was the same as I had experienced, and that if after following your advice the trouble is not overcome, it would be well for him to watch how he sends in the lines when hanging the machine. I might also state that when I had the trouble mentioned I was just learning the machine, and being anxious to make a speed record I often became flurried and thought more about that than I did about setting a clean proof and not getting into bad habits of operating. I have had the carriage of other machines become disconnected, but in every other case it was due to some part being worn. As I have received many valuable suggestions from the machinecomposition department of The Inland Printer, I am sending this account of my experience in the hope that it may be helpful to some one else."

Note.—We can not see why the sending up of the assembly elevator had anything to do with the disconnecting of the link. The link disconnects in this position owing to the sudden stop when the delivery roll strikes the intermediate surface of the outer circle of cam No. 10. We believe the proper remedy will be to partly close the air vent in the air-cushon cylinder head. This should

diminish the speed. If this does not remedy the trouble, detach the delivery-lever spring from its hook and turn down the hook several threads. This will lessen the force of the slide in its short travel, and possibly will correct the trouble.

Double-Justification Matter on One Slug.

A northern New York operator sends a galley proof of linotype matter that was set on two slugs, and writes as follows: "Am enclosing a proof upon which I beg leave to ask your opinion regarding the row of names at the right-hand side. I set the lines on two slugs and then

Second Monday in November	Devendorf
Girst Monday in April	DeAngens
First Monday in December	Emerson
First Monday in January	Ross
First Monday in February	Dovondorf
First Monday in March First Monday in April	Crouch
First Monday in May	Emerson
First Monday in June	Hubbs

Reproduction of Proof Submitted, Showing Matter Set on Two Slurs.

Second Monday in November	.Devendorf
First Monday in April	
First Monday in December	.Emerson
First Monday in January	
First Monday in February	.Andrews
First Monday in March	.Devendorf
First Monday in April	
First Monday in May	.Emerson
First Monday in June	.Hubbs

The Same Matter Set on One Slug.

cut them. Our customer for this work is very particular, and I could not figure it out any other way. Our machine has no extra attachment for this work. The boss, however, insisted they should be on one slug."

Answer .- The matter shown herewith can be set on one slug without any extra attachment, and probably just as rapidly as on two slugs. However, by using a Waters Tabulator the work could be made easier for the operator. There will be but one spaceband used in each line; in the case of the longest line the spaceband will be followed by a onepoint hair-space. The make-even at the beginning of the second section is accomplished by using a period, or a hairspace, which should always be placed next to the last word in the first section. Instead of spacebands in the first section, a figure space is used, which gives uniformity in appearance to the spacing. Note the vertical alignment of leaders on right end of both specimens. By using a pointer (D-670) on the assembler-slide scale, it will make work of this kind comparatively easy. This pointer is an obsolete but useful attachment.

Slugs Withdrawn by Matrices.

A Montana operator submits two slugs showing the jets partly untrimmed, and a diagram showing the place at which the pot-lever shaft lug (left) was broken. The letter is as follows: "I am sending you two slugs, thirty picas, twelve-point. You will notice the 'buttons' on base of slug at left end. F-254 is set all right, because some of the slugs come out all right. The trouble starts when the machine has cast a dozen lines or more. After the cast is made, when the matrices are breaking away from the slug, the adhesion is such that the matrices pull the slug partly out of the mold. I stop the machine before the base of the slug is trimmed and can see where the slug has been pulled partially out of the mold. The machine works all right on a smaller and shorter slug. I send you a hot slug and a cold slug. The machine is a rebuilt Model 1. Not every slug is as bad as enclosed, but there are enough of them to cause serious trouble in the pressroom. To-day I put on a ten-point slug, twenty-six and one-half picas, and it worked perfectly. The mold disk locks perfectly. The accompanying illustration of the pot shows where it has been broken for five years or more. The dotted lines represent a brace, which has been on since the break occurred. The blue-pencil mark parallel with the pot illustrates the break. One machinist says BB-136 is worn, or the mold-slide cam. They say that the mold disk does not come forward far enough just before the cast. We tried regulating it by manipulating BB-127, but were unable to take up the slack."

Answer .- As the trouble is rather obscure, the following line of tests may be made to ascertain the cause. (1) Send in a long line without spacebands, and stop cams just before casting position. Observe the space between back screw of first elevator and top of vise cap. There should be no more than one-sixty-fourth of an inch space (about one point). If you find more space (as we judge there is), correct the adjustment while the cams stand in this position. (2) You should aim to have a more solid slug. If you have not recently had a new plunger, secure one and attach it, then increase the stress of the pumplever spring. The object of this plan is to increase the solidity of the slugs, which will tend to make them adhere more to the mold than to the matrices. (3) See if the back jaw of the first elevator is sprung or deflected back from the front jaw. Test by placing a matrix on rails near outer (right) end of the jaws, and note if there is more than normal space here. This abnormal condition is often due to the neglect of the operator, who leaves the back jaw-guard off. We suggest that you apply this jawguard and keep it on, and if the back jaw shows any signs of being deflected it should be corrected. We can not see that the break in the pot-lever lug has anything to do with the trouble, nor the fact that the mold disk fails to go forward far enough on its first movement. This latter trouble is doubtless compensated by the metal-pot when it locks up to cast,

Locking-Bar Interferes with Keybar.

An eastern New York machinist-operator writes: "In the May, 1915, issue of The Inland Printer, a Michigan operator asks for information regarding failure of matrices to drop at first touch of button. He was directed to look for trouble at the banking-bar. Might not the locking-bar have something to do with it? Would it not help matters, if cams, etc., are in good working condition, if this bar was depressed more than it is on the machines having them, thereby giving the keybars, as they come up and strike the locking-bar, a quicker action to return and less friction on the ends of the cam yokes on the triggers? How I happen to mention the locking-bar as being a possible troublemaker is that in cleaning about the machine and having the keyboard (back) covers off, I noticed the locking-bar was rather low down; and saw at once it was wrong. Upon investigation I found the screws loose on it, as well as the bar stop, and not in proper position to hold the bar in place. That at once gave me the impression that it might interfere. I am of the opinion that the banking-bar on the No. 3 machine is up higher than on the No. 5 machine, and base my conclusions on the fact that the key action is sprightlier than on the No. 5. Banking-bars on both our machines have dowels. Why is the action on these two machines so different? So say many operators hereabouts who have handled both machines. The action of the whole keyboard outfit on the No. 5 seems to be sluggish."

Answer.—The locking-bar does interfere sometimes, owing to the bar stop (H-632) fitting loosely in the slot and allowing the bar to sag sufficiently to have contact with the keybars and limit their stroke. Our advice to the Michigan operator was based on knowledge that the banking-bar in some cases will not have dowels (although there will be holes for them) and, owing to the bar being too low, will prevent a full stroke of the keybar. We doubt if the friction between cam yoke and trigger will be of sufficient force to prevent the cams falling. This opinion is based on the lightness of the voke and the slight extent of the contact, which usually is not more than one-sixteenth of an inch. Usually the failure of the voke to drop is due to the foul condition of the sides of its free end. A close examination of the stroke of the keybar will show whether it must travel farther to release the trigger from cam yoke on Models 3 and 5. The variation, if any, is slight. If you want to test the relative amount of force necessary to release the cam yoke on two different machines, place a piece of a slug, or slugs, on the key-button while the keyboard is locked, then unlock it and see if the weight is sufficient to release the trigger. When you finally secure the exact weight that will release the yoke on the keyboard, test another keyboard under exactly similar circumstances. You will find in some cases that the necessary force to release differs in the same keyboard, and in some cases in the same row of keys. This doubtless is due to local interferences, such as dirt or other abnormal conditions.



Nason Creek, Berne, Washington, Two Miles East of Cascade Tunnel.

Photograph by C. R. Herrand.

Written for THE INLAND PRINTER.

OLD BILL DISCOURSES ON "THE KIDS."

BY A. J. CLARK



HEY were standing around as printers do, waiting for time to be called, a motley bunch of veterans of the craft, wise in many ways, knarled and unkempt some of them, but with kindliness, and charity, and patience, and gentleness a marked characteristic of most of them. Printers are like that. Some one in a iocular mood

had suggested that Bill ought to fire one of the feeders who had put a form upside down on one of the Gordons and smashed some type, moreover the same boy was an unusually persistent whistler, who, unconscious of those about him, broke forth into more or less unmusical tunes even after repeated warnings.

"Away back," said old Bill, "in the long ago, I'm a kid myself and I don't like to fire any of 'em. As I remember I was as mean and ornery as any kid ever came over the pike, and I was always full of the devil."

"You are yet," said Curnow, who is a character in the shop, "they never thoroughly eradicated your meanness, and if you were worse as a kid than you are now you must have been some thorn in the flesh of those compelled to work with you."

Curnow and Bill are cronies, and as such exchange uncomplimentary banter without animus. Bill grinned at Curnow, and continued: "A man is easy fired, and when any of 'em come to man's estate and continue ornery and slipshod and careless of the honor of the craft they ought to be fired plenty; they got no right to mooch on the profession and the sooner they go to drivin' a dray the better for all concerned; but kids, that's different again. They're all embryonic master mechanics and are entitled to a lot of charity.

"Embryonic is good," suggested one of the prints, "where did you get that, Bill?"

"I got it," said Bill, "where we get most of our education—out of the shop; it's in that doctor book we're printin', and it means just bornin'; it's like your intellect, after a while maby somethin' comes out of it, but not yet."

Bill is quick at repartee, and, waiting a little for a fair return, he continued: "I remember away back in the old time I'm just a little snipe myself, and I don't get much charity. I hunts for numerous jobs, feelin' always like a pauper lookin' for alms, and every one I goes to encourages that feelin'. I don't ever remember any boss takin' any interest in my search for work, they was never any kindly encouragement, and mostly everybody was too busy to waste any time on a kid. If they needed a errand boy or a feeder they threw the job to you like a bone to a dog, always sparin' just enough time to dicker for the littlest possible wages.

"That's for why, when a kid comes to me, I always inquire into his affairs, and if I can't give him a job maby I can encourage him a little, and wise him to the fact that it's no dishonor to hunt.

"My first job printin' was in a dinky print-shop on Clark street where they has a couple of feet-power Gorans, and, believe me, when a sixty-five-pound kid breaks into the profession through kickin' a ten-by-fifteen job press ten hours a day he classes with martyrs and such like animals, and I gets the same start like most printers in them days. First I'm errand-boy, then I learn to feed and set a little type; finally I'm able to set and change a bill

of fare, and if I ain't got sense I'd be settin' bills of fare yet. That's a great graft that bill-of-fare proposition. A boy undertakes for little pay to give his time for a number of years in return for a fair schoolin' in the business, and instead of everybody breakin' their necks to teach him so he's an honor to the craft, they forget he's there, only wakin' from time to time to holler if the slug rack ain't full, and he practices on bills of fare until the game sours his disposition, and, like Jimmy the feeder, he concludes that 'dis is a hell of a business.'"

"How cum it," asked Rafferty, "that you broke from the artistic end of the business and became an ink puddler?"

"I'm comin' to that," said Bill, as he heaved a retrespective sigh. "I was thinkin' just now of my first shot at the business and how the peculiar smell of ink and type appealed to me; how like magrie it seemed to see beauty of form and color come out of the dirty inanimate ink and type, and how proud I was to be associated with men who appeared so wise that Solomon faded into insignificance, and those wise men were just a couple of drunken printers who slept mostly on a pile of stock in the shop, when we had any stock, but who could sleep as though they reclined on a bed of roses with just a newspaper and the floor as a couch, them not makin' enough money to buy both beds and hooze."

"You get almost poetical at times," suggested the machine-man; "we still have it, all what you said, the bad smell, and the drunk printers, but the beauty of form and color, nix on that stuff, long strings and plenty of 'em."

"I get pessimistic myself sometimes when drinks are shy, and I make light of the business in these brief intervals, but believe me, I lie when I do it. All of the niecties of the profession appeal to me a lot. I'm proud of the game, and whenever a good job is done and the inanimate things that come under our hands change into something worth while, I still swell up as I did in the old time when I'm only a kid.

"These little boys that come under our care might easily be yours or mine; they're clean and bright and thirsty for knowledge. So I'm thinkin' that any man ought to be proud and glad of the privilege of teachin' them the best he knows how, to give them the benefit of his experience so their lives may not be so hard, so they will grow up into better and abler men than those who had to beat the game without help by their lonesome."

"But," suggested one of the comps, "there is no chance for most of these kids to be printers; they are too bright to remain feeders and there are very few apprenticeships to give out. They must play the whole gamut from errand-boy to Gordon feeder and after a while they feed cylinder for a little, and then when it's time they should have a trade nearly mastered they go adrift into something else with the best of their young vears wasted."

"Sure," said Bill, "cause feedin' is neither a trade nor a profession, and when a kid is still feedin', after he's twenty, it's a sign that he ain't had no fair chance, or lacks ambition, and that's the pity of it. Automatic feeders are helpin' a lot to save this waste of good young years, and I'm hopin' some day they won't be any necessity for havin' any kids about except properly indentured apprentices who can go into the game with assurance of some fair future. As it is now only one boy out of twenty has any chance to properly learn a trade, and through lack of proper indenture many of these few drift away half learned. Either they are fired because of ungenerous foremen who have no patience with kids, or they blow away

through lack of encouragement. Every other man you meet worked one time, when he was a kid, in a print-shop,

"Comin' now to fer why I don't become a measly ruletwister, I'm too dexterous with my fingers, and the joint gettin' a small cylinder press and power on the jobbers I'm soon a full-fielged pressman. Pickin' up type for bills of fare don't appeal to me none; it ain't lively nor noisy enough, and so after a while I'm runnin' a pressroom with three or four feeders pokin' sheets for me, and, believe me, in them young days Napoleon don't have nothin' on young Bill. Now I'm older and much of the glamour of the profession is gone, but when the presses are all goin', and I trail about seein' harmony come out of a mixture of ink and paper and type and a few brains, nobody nowhere ain't got nothin' on me."

And then they all went cheerfully to work again. Who shall say that any one has anything on the printerman?



William Thomas Straley.

Five-month-old son of W. Struley, manager-ceilur of The Hieo Prinking Company, publishers of the News-Review, Hieo, Texas. M. Strulsays that his son already shows a fondness for books, papers and picsays that his son already shows a fondness for books, papers and picsays, that his son already shows a findness for books, papers and picsteps, and if he does show a liking for printing he is going to put THE NIAND PRINKE into his hands right at the beginning.

THIS MEANS YOU.

The managing editor wheeled his chair around and pushed a button in the wall. The person wanted entered.

"Here," said the editor, "are a number of directions from outsiders as to the best way to run a newspaper. See that they are all carried out"; and the office-boy, gathering them all into a large waste-basket, did so.—Washington Life.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

American Press Guard Company Moves to Grand Rapids.

From the American Press Guard Company, manufacturer of the Uhl safety guard for cutting, creasing and embossing presses, comes the announcement of its removal from Detroit to Grand Rapids, Michigan.

"The American Proofreader"—A New Publication.

A new publication under the title, "The American Proofreader," and devoted to the interests of the "correcting" profession, will make its appearance on June 1, 1916. Jacob Backes, 121 Bible House, New York city, is the publisher.

Lindley Box & Paper Company to Erect New Plant.

The Lindley Box & Paper Company, manufacturer of paper folding boxes, Gas City, Indiana, has announced its decision to erect a new paper box and printing plant at Marion, Indiana. The size of the building will be 100 by 400 feet. With the erection of the new plant the company will also increase its capital.

The Howard Rotary Type-High Trimming-Machine.

The Howard rotary type-high trimming-machine, an announcement of which appears elsewhere in this issue. presents an innovation in machinery of this class, inasmuch as the trimming, instead of being done by the usual knives, is accomplished by the use of a rotating file. This file, the manufacturer states, is made of the best tool steel, will not dull or nick. and does away with the periodical sharpening of the knives. The file will surface paper or strawboard without roughing or tearing, thus making it possible to build up low cuts from the bottom and then trimming to typeheight. By a simple arrangement in the adjustment, the file can readily be raised or lowered, as may be found necessary, one or more points, or even the thickness of a sheet of paper. Descriptive circulars, giving complete information and prices, can be secured by addressing the manufacturer, The Howard Machine Company, Nappanee, Indiana.

E. R. Strempel with John Thomson Press Company.

As another step in the building up of its strong organization, the John Thomson Press Company, of New York city, has appointed E. R. Strempel as manager of its advertising and foreign sales departments. Mr. Strempel goes to the John Thomson Press Company from the publishing field, as he was formerly a member of the advertising staff of the New York Times, was later connected with Munn & Co., publishers of The Scientific American, and previous to accepting his present position was eastern manager of Photology Magazine.

Golf and Baseball Cuts.

From Barnhart Brothers & Spindler, typefounders, Chicago, comes the announcement of the issuing of some times the serious and comic illustrations of two of America's greatest sports and pastimes—golf and baseball. They illustrate every feature, attitude and implement of the games, and will be found valuable in write-ups of contests during the season for these games.

"Like the Jewels in a Watch."

Under this heading The Challenge Machinery Company, of Grand Haven, Michigan, announces elsewhere in this issue that its Diamond power cutters are now fitted with Hyatt anti-friction roller bearings. This improvement, it is claimed, allows a faster running speed and greater cutting capacity with less motive power. It also insures safety by eliminating every possible danger of the pulley sticking to the shaft because of neglect in keeping it properly oiled. The durability is likewise enhanced because of the friction that is overcome in the principal bearing of the cutter.

Dwight C. Culbertson with Henry Lindenmeyr & Sons.

Announcement has been made of the connection of Dwight C. Culbertson with Henry Lindenmeyr & Sons, paper warehouses, 32 to 36 Bleecker street, New York. Mr. Culbertson was formerly general manager for Chatfield & Woods, Cincinnati, and will serve in the same capacity with Henry Lindenmeyr & Sons. He has had a wide experience, is well and favorably known in the trade, and should prove a valuable addition to the forces with which he is now connected.

First Banquet of the Crane Veteran League.

An attractive brochure comes from The Henry O. Shepard Company, of Chicago, in the form of a menu for the First Banquet of the Crane Veteran League, given at the Congress Hotel, Chicago, May 15, 1916. Apart from the interest of the specimen of printing is the dominating interest in the long list of names of veteran employees of the Crane organization, the institution having in its services to-day, emplovees who have occupied themselves in its interest from 50 to 55 years, from 45 to 50 years, from 40 to 45 years, from 30 to 35 years and from 25 to 30 years. The roll, extending over several closely printed pages, has a distinguished and honorable significance to American industries. At the banquet each veteran was presented with a gold badge, length of service being indicated by a bar for each five years over twenty-five.

Spencer A. Pease.

Spencer A. Pease has recently been appointed manager of advertising and purchasing for the wholesale department of Carson, Pirie, Scott & Company, Chicago. Mr. Pease is a University of Wisconsin man, coming to Chicago from the advertising department of the Wisconsin State Journal some three years ago. Following two years with the syndicate department

of the Barnes-Crosby Company, Mr. Pease took charge of the Chicago sales for the Feister-Owen Press, of Milwaukee and Philadelphia. In former days Mr. Pease was the youngest member of the Wisconsin Press Association, and editor of a weekly paper for five years. He is a member of the Milwaukee Press Club and the Chicago Advertising Association.

New Method of Lino-Tabler Composition.

Patents have recently been issued covering a simplified method of composing slug-cast tabular matter, no special lug-forming matrices being required, the triangular vertical rules being held in place by means of broached non-printing slugs.

In the accompanying illustration the matter is set on full-length slugs, and the cross-rules in center of the table, as well as those at extreme head and foot, do not print, their function being merely to hold the vertical rules. These low slugs are broached at the same operation as the printing cross-

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Half-Tone Reproduction Showing the Newer Method of Lino-Tabler Composition.

rule which separates the box-headings from the body of the table.

The matter is set exactly as it would be if the pages were not to be vertically ruled, and the triangular rules are quickly and easily inserted after final corrections are made.

In work with insufficient space for six-point cross-rules, the two-point rules produced by the Mergenthaler lead and rule caster are employed with equally satisfactory results. The printing cross-rules join perfectly with the vertical rules, whether the latter are hair-line, parallel or onepoint face.

The new method effects a saving in both labor and material, and the work can be printed direct from the slugs in forms of thirty-two or sixty-four pages.

The Lino-Tabler Company, of Chicago, owns the patents, which cover the device for broaching the slugs and the ruled tabular form. Patents previously issued cover the triangular rule and the principle of placing it on the surface of the slug form. Ashton G. Stevenson, vice-president of the Lino-Tabler Company, is the inventor of the new method, which does not in any sense supplant the original Lino-Tabler idea, merely amplifying its scope.

Bond-Paper Used for Proofs.

The Cincinnati Typesetting Company, of Cincinnati, sends out all its proofs of matter, not including cuts, on an inexpensive grade of bond-paper. The officers of this firm say that the neat appearance of the proofs and the satisfaction to their customers in handling their proofs on paper which can be written on with ink, if necessary, has been one of the factors which has caused their business to grow. The advantage of using a hard paper for proofs is that the condition of the slugs or the monotype is shown up accurately, and every defect in the cast can be remedied before the forms go to press. The invention of the modern proof press in 1909 made this work possible. This firm uses the Rocker Series press, being one of the first purchasers of the same.

Thirty-First Annual Meeting of the National Editorial Association.

From June 19 to 21 editors from all parts of the country will gather at McAlpin Hotel, New York city, to celebrate the thirty-first annual meeting of the National Editorial Association. This meeting will afford a splendid opportunity to combine business and pleasure, and the various addresses on the program, together with the side trips to large newspaper and magazine plants and other points of interest in and around New York, will present opportunity for a liberal education.

The meeting of the National Editorial Association at New York precedes the annual convention of the Associated Advertising Clubs of the World, which will be held at Philadelphia, beginning June 25, so that those who so desire can combine the two meetings in the one trip. George

Schlosser, secretary of the National Editorial Association, Sloux Falls, South Dakota, will be glad to send copies of the program and itinerary to those desiring them, and those who have not made their reservations should get in touch with him immediately.

New Device for Making Fractions.

The accompanying illustrations show a new device for making any form of fraction, patents on which





New Device for Making Fractions.

have recently been granted to John Alden, publisher of the Gem Worker, of Boise, Idaho. The adaptability and utility of this device should readily be apparent to any one who has worked in the composing-room and has experienced the difficulty of providing fractions for a font of type with which they are not furnished. By the use of Mr. Alden's invention a fraction of any denomination can be made to print true for any size of type and in any quantity for which an office may be equipped. As will be seen in the illustration, Fig. 1, Mr. Alden's invention consists of a cast device having a bias line on the face and mortised on the sides for the figures necessary to form the fraction. Fig. 2 shows the device with the figures properly inserted for printing.

"The Chicago Printer" Consolidated with "The American Printer."

Announcement is made that The Chicago Printer, the weekly printingtrade newspaper founded and published by E. George Ertman, has been purchased by the Oswald Publishing Company, of New York, and will be consolidated with The American Printer. This is the fifth printingtrade journal to be consolidated with The American Printer, the others being the Printing Trade News, of New York, the International Printer and the Master Printer, of Philadelphia, and the Western Printer, of San Francisco. Mr. Ertman will represent The American Printer in the western territory, with headquarters at 626 Federal street, Chicago.

Barnhart Brothers & Spindler Report Increased Business.

An encouraging report has been received from Barnhart Brothers & Spindler to the effect that their branch houses in the various parts of the country unanimously tell of increased business and a steady gratifying demand for printers' supplies and machinery. Several of the houses report the largest March business on record and the big foundry and the retail house in Chicago have been running at full capacity. The wheels of the sixth industry in the United States are now turning briskly and those connected with the trade speak cheerfully of the prospects for the coming year.

International Association of Teachers of Printing, Eastern Section.

It is a welcome sign of the time that the teachers of printing have become sufficiently class-conscious to organize themselves for the discussion of the peculiar and important problems with which they are faced. The organization of an Eastern Section of the International Association of the Teachers of Printing is an important event. Its inauguration took place at the Hotel McAlpin, New York city, April 17, 18 and 19, about seventy-five people attending. Besides the actual questions of organization, the principal topic for discussion was the status of printing as a public-school subject. Joseph A. Donnelly, of Public School No. 158. Brooklyn, N. Y., was elected president; Frank K. Phillips, Jersey City, N. J., first vice-president; Edwin Cooper, Bridgeport, Conn., second vice-president; R. A. Loomis, Jersey City, N. J., secretary; and H. E. Parker, New York city, treasurer.

The teachers from the Metropolitan district decided to meet monthly to keep in touch with this fast developing subject and to compare methods and results of present-day work with the intention of preparing an outline to be presented at the next year's meeting.

Wisconsin Conference on Printing and Newspaper Publishing.

The second Wisconsin State Conference on printing and newspaper publishing will be held at Madison from Thursday afternoon, June 1, to Saturday noon, June 3. A splendid program, in which have been brought together some of the leading minds in the printing and allied industries, has been prepared, and the subjects to be discussed will bring out much that will be of great value and assistance to those who attend. Almong the subjects

listed are: "Creation — the Motive Power of Advertising," by Robert C. Fay, Chicago; "Stopping Office Leaks," by W. J. Hartman, Chicago; "Merchandising Surveys as a Basis of Securing Advertising," by Jason Rogers, publisher of the New York Globe; "Collective Action," by Joseph A. Borden, secretary of the United Typotheta and Franklin Clubs of America; "The Opportunity of the Country Pub-

Annual Banquet of Baird Printing Company.

On Tuesday evening, May 2, Harry Baird, head of the Baird Printing Company, of Chicago, gave his sixth annual banquet to his employees in the banquet-room on the mezzanine floor of the Hotel La Salle, covers being laid for twenty-two. The company was organized just over six years ago, so that this banquet bears equal number with the years of the



Employees of Baird Printing Company at Sixth Annual Banquet.

Mr. Baird, the founder of the company, is at the head of the table.

lisher," by Arthur Brisbane, editor of the New York Journal; and "Foreign Advertising in Country Newspapers," by Courtland Smith, president of the American Press Association.

Changes in Management of L. & I. J. White Company.

The L. & I. J. White Company, of Buffalo, New York, one of the oldest edge-tool and machine-knife manufacturers in the United States, has recently announced a change in its management. Walter S. Walls, for the past ten years superintendent of the company, has been elected president and general manager; R. R. Thompson, who has been handling the advertising, was elected treasurer, and continues to take care of the advertising. John W. VanAllen, vicepresident, and Frank H. Hamilton, secretary, were continued in those offices. Mr. Walls, having been connected with the company for so many years, and being thoroughly familiar with the requirements of the trade, was unanimously selected by the directors to succeed the former president. firm's existence. Each succeeding year has shown a healthy growth in the business, and also an increase in the attendance at the banquet, and the company's present position among the progressive printing establishments of Chicago must indeed be gratifying to its founder, who fostered it during the early days when, with one or two assistants, he began setting advertisements for agencies. At that time an exclusive "ad. shop" was a dream, but now it is a reality, and the Baird Printing Company is equipped especially for that class of work. The scope of the business may be realized from the fact that many of the striking double spreads, pages, half pages and smaller advertisements appearing in the Saturday Evening Post, Collier's, Literary Digest, and other national publications, are products of the Baird shop.

The Baird employees are more like a family, and stick together. As the business grows the force is increased, and there have been few changes in situations. Evidence of this family spirit was manifested during the progress of the banquet, when a message of greeting, signed by the entire force, was sent to Frank Gimble, a former member, who is now at the Printers'

The menu was contained in a handsome souvenir booklet, on separate pages of which were mounted photographs of the office, composing-room and pressroom of the Baird plant in the Journal building, 15 South Market street. A page was reserved for the original photograph of the banquet scene, a reproduction of which is shown on the preceding page.

Sensiba Ink-Fountains and Economy Ink-Containers.

From the Sensiba Manufacturing Company, of St. Paul, Minnesota, has been received the announcement of some useful devices designed for the purpose of effecting a great saving and increase of efficiency in the handling of inks. The principal feature of these devices is the Economy inkcontainer, an illustration of which is shown, and which, it is claimed, prevents the waste caused by skimming off the top of the ink, as is frequently necessary when cans are used. This container holds one pound of ink, and when empty can be exchanged for another filled with any color.

The Economy container has several



The Economy Ink-Container.

applications. It can be used in the ordinary way for keeping inks, the ink taken therefrom as required, and, being air-tight, the ink is always clean and free from dirt. It can be adapted to take the place of the fountain, and also as a combination ink-stand. As an ink-fountain it is easily adjusted, a small thumb-serve regulating the

flow of ink, and when a change of color is required, all that is necessary is to slip out the container, wash the inkplate and rollers, and place in the container having the desired color. The accompanying illustrations tell the story far better than words. Printers interested in increasing efficiency and

spent two weeks on the Atlantic seaboard, conferring with prominent men in the printing and allied trades relative to the proposed future activities of the national organization.

Printers should begin to make preparations to attend the convention of the United Typothetæ and Franklin



The Sensiba Ink-Fountain.

eliminating waste in their pressrooms should write for descriptive literature giving complete details.

News Items from Headquarters of United Typothetæ and Franklin Clubs of America.

The abridged edition of the Standard price-list is now off the press and copies can be purchased by addressing the United Typothetæ and Franklin Clubs of America, 550 Transportation building, Chicago, Illinois. This edition contains a greater portion of the important price schedules and rulings taken from the Standard price-list, and should be in the possession of every one connected with the business office and sales department of a printing-establishment.

Through the efforts of Western Representative Harry S. Stuff, and the printers of San Jose, California, a strong Typotheta was recently organized, consisting of fourteen national members and four associate members. The Standard price-list was adopted as the basis upon which all printing will be sold. Mr. Stuff will continue organization work in the central section of California for the present.

Secretary Joseph A. Borden spent considerable of his time during the past month visiting local secretaries and printers generally through the Middle West in the interest of organization work. He delivered addresses at the Missouri Valley Cost Congress, Lawrence, Kansas, and also at Madison, Wisconsin, on the occasion of the second annual state conference of the Wisconsin Federated Printing and Press Associations. Mr. Borden also

Clubs of America, to be held in Atlantic City, September 12, 13 and 14. This meeting affords a real opportunity to meet the best minds of the printing industry and to exchange ideas with your fellow craftsmen.

W. Van Hinkle, assistant secretary, has been appointed secretary of the Printing Trades Secretary-Manager Association, succeeding H. W. Flagg, who recently resigned that office.

From present indications, the Composite Statement of Cost of Production for the year 1915 will exceed anything ever published along that line. Members of the organization have generally responded to the urgent appeals to send their statements of cost for the year 1915 to national headquarters, but a considerable number of members have not yet forwarded their reports, and to these a special request is directed that they send their statements at the earliest possible date, to enable the Cost Committee to report their findings in the very near future.

John Thomson Press Company to Handle Universal Type-Making Machine.

An announcement of considerable interest to the trade has recently been made by the John Thomson Press Company, which company has taken the sales agency for the Universal type-making machine. This announcement means that the entire organization of the John Thomson Press Company will help to market Universal typecasters throughout the United States. Plans for the sale of these machines in foreign countries are being made, and

plans have been completed to continue and enlarge the service facilities heretofree offered by the Universal Type-Making Machine Company. It has been the aim of the company to make its matrix equipment as complete as is possible, and this equipment now numbers 1,000 fonts and is being continually enlarged.

Poster-Stamp Shipping-Labels.

With the increased popularity of the poster-stamp has come a new and unique uze, or adaptation, of this attractive advertising device — a poster-stamp shipping-label. These labels should offer a good opportunity for

telry. Three standardized intertypes were shown in operation — Model A, the single-magazine machine; Model B, with two magazines, and Model C, a new intertype carrying three quickchange magazines.

The keynote of the exhibit was simplicity of design and construction, and the feature of greatest interest, aside from the new Model C, was the corporation's new standardization plan. This idea, conceived and executed by Wilbur S. Scudder, one of the pioneers of the art and at present superintendent of the intertype factory, and T. S. Homans, chief designer, ap-

closed on the spot, and at the end of the exhibition the company announced the sale during the week of twentythree machines of the standardized type, bringing its total sales for the month of April up to sixty-nine.

Commercial Artists Form Organization.

Commercial artists to the number of about one hundred and thirty gathered recently at a banquet at the Hotel Sherman to celebrate the organization of the Association of Commercial Artists of Chicago. Over three hundred have joined the association thus far, among them being included many of



Commercial Artists of Chicago at Banquet Celebrating Formation of Organization.

printers to secure new business as they can be affixed to any envelope, package or parcel, and are of great advertising value. The Samuel Jones Company, Waverly Park, New Jersey, has issued a pamphlet in which are shown several specimens of these labels printed upon different grades of the non-curling gummed paper made by the company. These specimens should prove of great assistance to any one who intends entering this field, as they give some good ideas for getting up similar labels.

Intertype Exhibit at Waldorf-Astoria.

During the annual meetings of the Associated Press and American Newspaper Publishers' Association, held in the Waldorf-Astoria Hotel, New York, last month, the Intertype Corporation conducted an interesting exhibition of its machines and improvements in one of the finest rooms of that famous hos-

pealed strongly to all classes of machine-users, and was recognized as the beginning of a new era in composingmachine manufacture. In brief, the new construction makes all intertype models perfectly interchangeable. The only essential difference between the A. B and C is the magazine frames, and these frames are interchangeable on all models. This means that if a printer buys a single or two magazine intertype to-day, and in a year, or five or ten years, decides that he needs a three-magazine machine, it will only be necessary for him to buy the threemagazine frame, at moderate cost, and apply it to his single-magazine model. The result will be an absolutely standard three-magazine intertype. Likewise the single-magazine intertype can be changed to a standard two-magazine machine. So convincing were the merits of this plan of construction that several sales of various models were

the cleverest men of the craft in the Middle West. It is the intention of the organization to take in other cities in the near future and give the association a national scope.

The purpose, as stated by the leaders, is twofold. The first is to stabilize the conditions which surround the production of commercial drawings by bringing in closer touch the artists and the buyers of artwork. It is aimed to cooperate with engraving houses, printers and advertisers in such a way that their interests, as well as those of the artists themselves, shall be conserved. As a means of getting in touch with high-grade artworkers in times of stress and rush, it will greatly aid the man in need of immediate service. It will also act as an agency in placing first-class men of the craft.

The other object is to provide social and study features for the members. Clubrooms have been leased in the Transportation building, in the heart of the Chicago printing district, which will also serve as business headquarters for the organization. Permanent officers have been elected as follows: President, William Crowder; vice-president, Philip Barnard; recording secretary, Jerome J. Klapka; financial secretary, Harry J. Chocd; treasurer, Sylvester C. Long; sergeant-at-arms, Frank J. McDonough.

Commercial Paper & Card Company to Enlarge.

One of the interesting announcements of the past month in the papertrade is that made by the officials of The company will continue to act as exclusive sales agency in New York for the nationally distributed and well-known "Butler Brands of Papers," which agency links the Commercial Company with what is one of the largest paper-jobbing organizations in the world.

"Linotype Display Advertising Figures."

Such is the title given to a new catalogue, of thirty-two pages and cover, issued by the Mergenthaler Linotype Company, in which are shown display figures for advertising purposes. The figures shown range in size from ten to forty-two point, for single, two and are known as Paranitraniline and Beta Naphthol, and are used in making reds of various kinds, necessary to many industries.

Soon after the war broke out, the company, foreseeing the difficulties of importing dyes from abroad, laid plans for the manufacture of these and other dyestuffs it required at its extensive dry-color works at Chicago. It had previously receded a tar-distillation plant which produced some of the important basic materials used in the manufacture of dyes. This plant was quickly enlarged and expert chemists were engaged to install and operate complete and efficient works for



Lindtype Service Burson at the Margentialer Lindtype Company's Notable Exhibit at the Convention.

In the upper left is above a part of the pagicus East Royal 24 to 28 societion, where nearly 1,000 delegrates and visitors registered and received a sowein.

Remody line-slug router and the Loudow typograph were installed. The wise at the left shows the Model 9 four-magazine inchapte equipped with the way and Royaver matrix cabinet, and the Multiplex variables gasing display typewriter. Rehind the pillar in this same norm were also installed the Thompon typecaster and the Multiplex rimmer.

the Commercial Paper & Card Company, Inc., which has been incorporated under the laws of the State of New York. The new corporation has been organized to succeed to the business of the Commercial Paper Company, which concern, under the proprietorship of A. Greenebaum, has been doing a successful jobbing business at 25 Howard street, New York, for the past five years.

In discussing the change, it was stated that the principal reason for incorporating was the entry into the business of three brothers of Mr. Greenebaum — David, Leo and Harry — all of whom have heretofore been engaged in the paper business in New York city and are well and favorably known to the trade throughout that territory. There will be no important change in policies or in the lines carried, with the exception that the stock will be materially increased and a new and larger sales force orrenized.

three, or, if desired, four, line prices, all of which can be cast with the textmatter at one operation. The usual custom has been to set the text-matter and quad out the lines where the display figures are to appear, then cutting the slugs to proper length and inserting the figures by hand, with the possibility of dropping or pulling out if not properly justified. This difficulty is entirely eliminated by the use of the matrices, casting the figures on the same body with the first line of text. Linotype users should secure a copy of this catalogue and acquaint themselves with the saving that can be accomplished by the use of these display-figure matrices.

How The Sherwin-Williams Company Met the Dye Shortage.

The Sherwin-Williams Company is one of the largest consumers in the United States of certain important dyes used in colormaking. These dyes the production of finished dyes. These works are now in operation, and are daily producing a satisfactory output of Paranitraniline and Beta Naphthol of quality equal to the best that has been imported. Additional equipment will shortly be installed which will double the output, and orders are now being accepted for the surplus not required in the company's own colorworks.

The company is also booking orders for Para reds and invites inquiries from consumers of these products. It is also actively engaged with plans for the production of many other important dyes, and hopes soon to make definite announcement with regard to the supplies it expects to offer the trade.

In manufacturing dyestuffs, The Sherwin-Williams Company is carrying out its policy of controlling all of its own important raw materials, the production of which has had so much to do with the quality of its products.

Notes of Interest from the Pittsburgh Typothetæ,.

At the regular monthly meeting of the Pittsburgh Typothete, held April 18, 1916, the newly elected officers were installed in office. These officers are: President, H. C. Miller; first vice-president, Thomas Siviter; treasurer, Charles F. Warde. Executive Committee: C. R. Moore, chairman; E. Carmichael, G. R. Dorman, H. P. Pears, J. F. Dunker, C. C. Myers, J. C. Remilgner, A. Ebaugh, Lee K. Ward, N. S. Brown, P. C. Dunlevy, J. C. Brardcon and F. H. Freuden.

The outgoing president, George R. Dorman, gave an interesting talk of appreciation. He thanked the members of the Typothetæ for their assistance and cooperation during his two-year term. H. C. Miller, the new president, responded, thanking the members for his election, and assuring them that he would do all in his power for the uplift of the organization and the trade in general. Daniel Baker, secretary of the Toronto Printers' Board of Trade, addressed the meeting on "The Business as It Is Conducted To-day." His talk was more than interesting and educational. Throughout his discourse he advocated the uplift of the industry to the class in which it properly belongs - that of a profession.

On April 22, 1916, the printers of the East End of Pittsburgh held a neighborhood, or get-together, meeting for the purpose of uniting and copperating with one another. President H. C. Miller and Secretary F. R. Brines, of the Typothetæ, addressed the meeting, and a strong organization is looked for in this section of the city.

The paper-houses of Pittsburgh are working strongly in conjunction with this organization. Already several conferences have been held regarding matters pertaining to the trade in general, particularly protection to the printer.

Litigation Regarding Methods and Apparatus for Producing Raised Printed Matter.

Patents are granted by the Patent Office, and the courts decide if the patents are any good. Now come suits for injunction against manufacturers, dealers and users, and warnings are sent out broadcast. The Emboso Sales Company claims ownership in the basic patents for embossing without embossing-plates, and that an examiner in one classification in the Patent

Office, unaware of the work in other classifications, made an error and passed the patent or patents that are infringing the Emboso patent. THE ILKARD PRINTER nor any other publication open to advertisers is in a position to pass on the validity of patents, particularly if the Patent Office tangles itself up. It is up to the buyer to assure himself that his interests will be protected when he contemplates buying a method or apparatus for manufacturing purposes.

First Annual Conference of Illinois Country Press.

The first annual conference of the Illinois Country Press, given under the auspices of the Course in Journalism of the University of Illinois, Champaign-Urbana, was voted a success by the fifty editors who attended its meetings on April 6, 7 and 8.

The reason for the conference was to bring together newspaper men who run the small-town weeklies throughout the State and give to them an opportunity to talk over their problems. The conference furnished an opportunity for the students of the journalism courses in the University, who have had little practical experience, to see what a real live newspaper man looks like.

A contest was held to determine what paper in the State, from towns of 5,000 and under, had the best front page. This contest proved to be a lively affair. Eighty-three papers were entered and the first prize of \$10 was awarded to the Woodstock Sentinel, edited by C. F. Renich. The second prize of \$5 was given to the Minouk News, edited by C. F. Denson, while honorable mention was given to the Carrotton Patriot, edited by Charles Beadlow.

Thursday evening, at an assembly of the College of Liberal Arts and Sciences, in the University Auditorium, James Schermerhorn, editor of the Detroit Times, talked on "Testing the Beatitudes, a Twentieth Century Adventure in Journalism." Mr. Schermerhorn has a personality which is not to be overlooked. "There is little danger that the third Beatitude will be fulfilled and the promoters will inherit the earth," he explained. "This is due to a lack of meekness on the part of the editor, not a 'slip-up' on the Beatitudies."

After his speech, the visiting newspaper men were given a smoker, and thus the discussion of serious topics, with which the conference was chiefly taken up, was lightened.

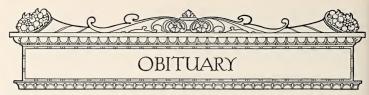
American Association of Journalism Teachers

The American Association of Journalism Teachers met at the University of Kansas on April 21 under the presidency of Prof. Merle Thorpe, who in his address referred to the fact that only nine years ago universities and newspaper men generally regarded teaching in journalism as impracticable. To-day the association is composed of 145 teachers who are teaching 2.700 students in forty-six universities and colleges. He might have added that to this result no one man has contributed so much as Prof. Merle Thorpe, "When we consider the difficulty," he continued, "which law, medicine, engineering and agriculture had in establishing themselves as university subjects we have reason to feel grateful for the reception accorded us. This is due largely to the cooperation of active newspaper men who have always felt such recognition rightly belonged to them although their claims have been underestimated and unrecognized by the general public." The association dealt with a thoroughly practical program covering the whole field of journalism teaching, including reporting, business administration. magazine making, and so forth. The practical and academic sides of the question were in thorough cooperation.

All who have the best interest of American journalism at heart look to the journalism teachers, not only to make the industry more efficient from a profit-making point of view, but to increase its public service, raise its ideals, make it cleaner and more informing without allowing it to be stodgy and dull, and generally to lift it out of the morass into which, except in the case of the very best journals, it has too long wallowed.

Testing the Covering Qualities of Ink.

Not the price, but what it will do, is the real test with inks as with many other things - printing itself, for instance. The Ullman-Philpott Company reports that one of the largest printing-shops in Pittsburgh, in order to buy to best advantage, made a fivepound test of an Ullman-Philpott ink against another ink which had had the business. The test showed that Ullman-Philpott ink gave 17,000 more impressions than the other. These figures were so surprising to the pressman that he refused to believe his eyes, and, taking another five pounds of each ink, he repeated the test with the same results.



Jacob Manz.

It is with deep regret that we announce the sudden death on April 26, 1916, of Jacob Manz, president of the Manz Engraving Company, of Chicago, and one of the first engravers in the Middle West. The death of Mr. Manz came as the result of a fall from a window in his home, 2465 Burling street, Chicago.

Mr. Manz, who was seventy-eight years of age, had arisen shortly before four o'clock in the morning and had gone to the bathroom. On his return he entered a room adjoining his own, his failing eyesight preventing him from seeing his mistake. He sat down on what he supposed was the edge of the bed. In reality it was the ledge of an open window. A moment later he lost his balance and fell to the ground outside. Members of the family were aroused and carried him into the house, where he was attended by a physician, who said he did not appear to be seriously hurt. Later in the day, however, his condition became worse and he died early in the afternoon.

Mr. Manz was born in the canton of Zurich, Switzerland, and came to Chicago in 1855, entering the employ of S. D. Child & Co., then the only engraving firm in the city. He was married five years later and in 1867 became a partner in the firm of which he was proprietor at the time of his death. He was prominent in various German and Swiss enterprises in Chicago.

Stephen Kendall Poole.

The death of Stephen Kendall Poole, secretary of Poole Brothers, which occurred in Chicago on Wednesday, April 19, is especially deplored, not merely because of the loss to Poole Brothers, but because the printing business in general has lost one who was fitted by natural girts, education and experience to be a valuable leader and a warm supporter of its worthiest traditions and best interests.

Mr. Poole was born in Chicago, August 2, 1883, and was educated in the Chicago public schools, Chicago Manual Training School and the Massachu-

setts Institute of Technology, entered business in 1904, learning the practical side of the printing trade in the plant of Poole Brothers, where he went through the various departments, later joining the selling force, and in 1913 added thereto the executive duties of secretary. Mr. Poole came of a well-known family of printers, his father, George A. Poole, with his uncle. William Poole, having been the founders of Poole Brothers. He was a member of the Delta Kappa Epsilon Fraternity and the Hamilton and South Shore Country Clubs of Chicago. Being gifted with a disposition of unusual kindliness and cheer, he was universally beloved, while for his manly traits of character he was equally respected. It is not surprising, therefore, that he leaves behind a large number of business and personal friends by whom his loss is keenly felt.

G. M. Skiles.

In the passing of G. M. Skiles, president of The Shebly Printing Company, of Shebly, Ohio, the printing industry at large suffers and the city in which he made his home loses one of its most prominent residents. Mr. Skiles died on May 4, 1916, at the age of sixty-four years. A man whom to know was to esteem and honor, Mr. Skiles not only enjoyed the greatest respect of his fellow men, but held their warm personal regard, and his death came as a great blow to all who knew him.

Mr. Skiles was one of the senior members of the firm of Skiles, Skiles & Skiles, attornevs-at-law, and was one of the founders of The Shelby Printing Company, which he served in various capacities, assuming the presidency of the company in 1909. Of exceedingly high standing in his profession, Mr. Skiles was recognized as a man of keen business discernment and executive ability, and besides his connection with The Shelby Printing Company held offices as president, vice-president or director in several other companies, all of which profited largely by the stimulus of his sound judgment and business ability.

John Clay, M.A.

The news of the death on Monday, March 20, of John Clay, M.A., head of the Cambridge University Press, England, was received with profound regret. Mr. Clay was a native of Cambridge and was educated at Marborough and St. John's College, Cambridge. He joined his father at the University Press in 1879, and in March, 1882, entered into partnership with his father. Since January, 1885, the business has been carried on by John Clay and his younger brother, C. F. Clay.

Mr. Clay took great interest in the Territorial movement and offered every opportunity and encouragement to his employees to join the local battation and attend their annual training in camp. Owing to this the Press was strongly represented when the outbreak of war found the local battalion practically at full strength.

Probably no better testimony to the worth of a man can be given than the following, which we quote from the Cambridge Daily News:

"The relationship of master and workman has too often, in these latter days, degenerated. It has lost the individual, human touch. The men have become machines, and the master lives apart, with little interest in them, save for what he can gain by their labor. Not a few of our industrial troubles can be traced to this condition of things. Mr. Clay belonged to a different and a better school. He knew his men intimately, and he shared their joys and sorrows. He had a strong sense of justice, upon which his men could always rely, and it was tempered with mercy, for he knew that, after all, men are human and frail. It was the brotherly touch which he gave to the life at the University Press which linked the workers together as they are linked in few other great houses. The business of the Press, as it was carried on by Mr. Clay, showed that it is still possible, amid all the stress of the times, to make a modern business great and successful without losing sight of the best ideals."



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider con venient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Opening for Solicitor-Reporter.

(3442) A weekly newspaper and job-printing plant, lecated in Vermont, requires the services of a man who will spend part of the time soliciting and reporting and part preparing newsmatter for the paper. Is considering starting a daily edition, but in the event the daily is not started would want man to solicit job-printing and advertising and keep his eye open for good news items.

Salesman, Bookkeeper and Estimator.

(3443) A man with twenty-five years' experience in the printing business—working at bookkeeping, charging up of jobs, estimating, planning work, selling, and looking after customers in three good-sized printing-plants—would like to make connections with an office using the Standard cost system, or an office willing to install such a system, as estimator, planner of work and salesman.

Seeks Financial Backing to Start Magazine.

(3444) Young man, with literary and exceture ability, desires to interest a firm or individual in the publication of a modern mansarine. Possesse sufficient expirated brains and energy, but lacks financial backing. Is acquainted with printing and advertising. Would like to locate in or near Cieveland and so be in the standard of the printing of the printing of the standard with printing and advertising. Would be a a beautier of a minimal publishing. This the shoulder of a young man of punch and percentily, and with ideas and ideals.

Will Sell Half Interest in Job Office in Ohio.

(3445) Owner of small job office doing a good class of work, located in one of the fastet growing small cittee in the State of Ohio, with a population of 17,000, will sell half interest for \$1,250, as owner desires to take up outdoor work. Plant equipped with three job Presses and all modern type-faces. Low rent. Town located in prosperous farming community No salonos.

Seeks Foremanship or City Desk Job on Country Weekly.

(344) Started in the newspaper business twenty years are as carrier, later servine apprenticeship and working in all departments. Has also had experience on linetypes and intertypes, and as reporter, proofcader, city editor, advertising solicitor and make-up. Seeks ellution of the control of the satisfaction in any capacity. Best of refersatisfaction in any capacity. Best of refer-

Pressroom Foreman.

(3447) A pressroom foreman of exceptional executive shifty seeks a position with a medium-steed, modern printing-plant, or with a private concern, doing a good grad of eatislogue and color work. Is a practical mechanic, far above the average, with an experience of cighteen years, and has the ability to produce quality and quantity in the minimum of time. Married, No bad habits. Middle West preferred.

Opening for Foreman.

(3448) A foreman who is an all-around utility man is wanted by an up-to-date well-by newspaper and job-printing plant in a progressive town in New York State. Must host first-class recommendations. This offers an opportunity for an energetic married man to better his position. Complete information must be eigen in first letter.

Manager or Composing-Room Foreman.

(3449) A high-grade man, capable of assuming entire management of a medium-sized office, is seeking a change to a position that will offer further advancement. Is accustomed to receiving the manuscript from the customer and seeing the entire job through the plant. Can write and edit copy, read proof, design covers, layouts, etc., prepare domines, select colors and stock, pass work for press—in fact, all the general routine work required in an upto-date office. Fourteen years in present position.

Seeks Connection with Advertising and Printing Company or with Newspaper.

(3450) A close student of everything pertaining to advertising and selling, and at present manager in full charge of a small pullishing-house and printing-plant, desires to make a connection where his study and experrience can be used to advantage and will offer opportunity for further advancement. Would like to connect with an agency, manufacturer or newspaper. Could render valuable service to an advertising and printing company. Writes and other detail work. Single, and will be willing to start small, provided advancement is assured.

Opening for Foreman.

(3451) Newspaper and job office issuinc daily and weekly papers, besides doing consider crable job printing, is in need of a nitrelass of the property of the property of the property of the known how to meet customs and follow work through all operatments. Plant has No. 5 linotype, two Mishle presses and other necessary equipment. Dermanent position is offered at wages that will increase as the man's worth increases. Perfer married man, Non-union.

Linotype Machinist.

(3452) Familiar with Models 1, 3, 5 and K, and also the intertype, seeks position in above mentioned capacity. Has served a five-year apprenticeship, member of the union, and has just installed a Model 15 for the firm with which he served his apprenticeship.

Opening for All-Around Printer Who Can Invest Small Amount.

(3453) A concern located in the South is seeking the services of an all-around printer who can make an investment of \$500 and who is capable of taking charge of the plant. An attractive offer will be made to the right man. Full details regarding experience, etc., should accompany first, letter.

Head Pressman.

(3354) Presuman of fourteen reast' experience, doing the general run of hither-grade book
and Job work, mid-tone and some color-process
work, is desirous of relectating in Premaryvania
within easy reach of Pittsburgh. Has held present position as head presumen in plant in the
Northwest for the past four years. Would like
to secure a steady position in plant of one or
two cylinders and three or four platens, of any
make. Has also done considerable work on
linotype, Models 1, 3 and 5. Steady worker,
and has no had habits.

Seeks Opportunity for Advancement.

(3455) An ambitious young man, twentythree years of age, having had eight years' experience in the printing business both in England and America, seeks an opportunity to better his position. Is familiar with various systems of cost-finding; has had experience in newspaper and obe-printing plants; can operate monetype easter and keyboard, also the lineture; understands presses.

Opening for Working Foreman.

(346) A plant in Pennaylvania is in needed of the services of a first-class working foreman who can take full charge of the shop. Plant who can take full charge of the shop. Plant consists of four job presses, power cutter, burneling-machine, perforator, etc., with an abundance of up-to-date type. Cylinder press working working conditions. Owner desires to devote entire time to business end and wants some one to look after the shop and see that the work is carried through properly. Opportunity to advance will be given the right more than the work of the shop and see that the work is carried through properly.

Newspaper Man Seeks Larger Opportunity.

(3457) Thirty-four years of age, having been engaged in country newspaper work for the past twenty years in all capacities up to the past twenty years in all capacities up to the past twenty years in all capacities up to the past twenty years when the past twenty years of the past twenty of the pa

Opportunity for Salesman or Partnership.

(34:8) An opportunity is offered, either as salesman or partner, to a man who can help build up a business in Tennessee. Plant invoices a little over \$6,000, and consists of the cabiness and nine stands of type and other materials, pony cylinder, two job presses, partner cutter, wire-stitcher, and other necessary equipment. Bent and other expenses are low.

Two-Thirder Operator Seeks Opportunity to Finish Apprenticeship.

(359) Has had experience on intertyne and linotype machines in newspaper offices, and can set from one to two galleys an hour with clean proofs. Can also feed press and do some hand composition. Would like opening in good newspaper or job-printing office, preferably in the South, where he can finish time on machine and gain speed in hand composition. Steady and reliable. Good references.

THE INLAND PRINTER!

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY

Vol., 57.

JUNE, 1916.

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

copies, 30 cents; none free.

SURGENTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company, the Company of the Company of the Printer Company, and the Printer Remeable of the Printer Remeable of the Printing Printing

proper credit

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INAMO PRINTER as an aments now in its columns, and the number of them, tell the whole story, circulation considered, it is the cheapest trade journal in the United of any month, should reach this is defined as the contract of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

tising space.

The Inland Printer reserves the right to reject any advertisement for cause

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHBY, LAWBENCE & Co. (Limited), De Montfort Press, Leicester,

RATHINY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, Lon-England, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, Lon-Perring Co., England, London, E. C., England, WM, DAWSON & Sons, Cannon House, Breams buildings, London, E. C., Charles, C. (Limited), C.

WM. DAWGE

England.
ARK. GOWAN & SONS (Limited), General Agents, Melbourne, Sydney
ARK. GOWAN & SONS (Limited), General Agents, Melbourne, Sydney
ARK. GOWAN & SONS (Limited), Wellington, New Zealand.
ARK. GOWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & GO., ST Clarence street, Sydney, N. S. W.
G. HERZELB, Nürnbergerstrasse 15, Leighe, Germany,
DIN DINCINSOS & GO. (Limited), Cape Town, Durbane and Johanneburg, South Africa.
DIN DINCINSOS & GO. (Limited), Cape Town, Durban and Johanneburg, South Africa.
DIN DINCINSOS & A Computed Gravelle, Charetton, France.

Jean van Overstraften, 5 rue vina hermosa, Brusses, Beigi A. Oudshoorn, 23 Avenue de Gravelle, Charenton, France. Ernst Morgenstern, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Price for the destrument: 40 cents per line; minimum charge, 80 cents. Under "Stundaus-Weinel", see Address to be counted. The "Stundaus-Weinel", see Address to be counted. Pice invariably the same whether one or more inscrious are taken. Pice invariably the same whether one or more inscrious are taken. Pice invariably the same whether one or more inscrious are taken. Pice invariable than the fittenth of the month preceding publication not guarated. We can not send copies of The Inland Printer free to classified attends.

DISTRICT OPPORTUNITIES

PRINTING BUSINESS AND PLANT FOR SALE in western Canadian PRINTING BUSINESS AND PLANT FOR SALE in western Canadian city; machinery consists of lindype, 2 cylinders, 1 Colt. 4 platens, folding machines, power cutter, power stitcher, punching machine, per-on books best customers in city; this is a splendid chance for the right parties to get a right start in the West; but must have cash to handle deal; private reason for selling. For further particulars apply 0.143.

ADVERTISHO CONCERN WANTS PRINTING CONNECTIONS with printer located between 25 and 100 miles of Chicago. Connection to consist of our furnishing our own works such as extalorest, booklets, must be equipped to handle good work at right prices. Correspondence solicited. C 148.

WE CAN SELL YOUR MACHINERY—For 18 years we have been successful agents for established manufacturers of printing-presses and allied machinery; our present added facilities and efficiency place us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBSE-BROWER CO., 26: Broadway. or within a spe New York city.

FOR SALE—Exclusive job plant in northwest Pennsylvania town of 7.500; present proprietor has conducted same for 15 years and built a first-class business without solletting; equipment strictly modern; owner's vision is rapidly falling, but will not give the shop away; cases the constraint of the same proportion will have does it westgation.

FOR SALE — Modern job office in business district of St. Louis that will make money for right party; 2 new presses and full equipment; nice fixtures; low rent; plant invoices at \$2,300; will sacrifice for quick sale; other business needs my entire time. L. S. FRANK, 619 North 8th st., St. Louis, Mo.

WANTED — Experienced practical printer to take full charge of plant near Chicago; business growing rapidly and needs good man with small capital to be used in adding to the plant; complete information given. PUBLICATION BUREAU COMPANY, Home Insurance bldg,

FOR SALE — Well-equipped job-printing office established 6 years; voices over \$3,500; low rents: plant doing a good line of m order printing throughout Ohio; if sold at once, at a bargain; rea — other business interests. E. D. BLACET, Mgr., Painesville, Ohio. reason

FOR SALE — One-man print-shop; good going unsolicited business; everything practically new; centrally located in city of 25,000; low rent; 3 living-rooms in connection; ideal proposition for man and wife; reason—ill health; \$800 cash. C 129.

OR SALE . The only job office in a Wisconsin city of 10,000, doing a business of \$750 per month; modern equipment that is less than 4 years old; more for escription. C 118.

FOR SALE — Job-printing plant in live Ohio town of 5,000; annual business \$7,000; will pay for itself in one year; splendid opportunity for young man. Write for particulars. C 116.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason — age of owner. C 130. FOR SALE OR RENT — Job-print plant complete; easy terms. B. S. TAYLOR, Station "A." New Haven, Conn.

ENGRAVING METHODS

ANYBODY CAN MAKE CUTS on ordinary sheet zine at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfell, Ind.

FOR SALE.

FOR SALE — Two No. 0000 Michie presses, take sheet 44 by 60, nearly new, fine condition, with Cress Automatic feeders— an unusual barrian Martine folders— of the first sheet of the fir

DISSOLVED RELIEF OVERLAYS

FOR HALFTONE PRINTING Indestructible

Non-Shrinkable

Reliable

121 Oklahoma Avenue Milwaukee, Wisconsin

All Progressive Printers investigate. Shopright teasonable. Send for sample and terms.

BRONZING MACHINE, Fuchs & Lang make, 14 by 25 sheet. Mounted on movable platform, complete with motor and starting box. Speed, 1,800 sheets per hour; first-class operating condition. Buying larger machine reason for selling. Price \$225, crated for cars, St. Louis. H. C. LEFLER, 6116 Berlin Av., St. Louis, Mo.

REBUILT PRESSES, capacity of all sizes of newspaper and job work.

Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose

et New York city FOR SALE — One No. 2 Michle press, size of bed 36 by 50, 4 rollers, all extras; also Universal and 10 by 15 Chandler & Price presses; all machines in good shape. Apply THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

FOR SALE — Presses: 26 by 34, 33 by 48, 46 by 62 Miehles: 43 by 56, 46 by 62 Huber-Hodgman: 42 by 56 Huber: 46 by 62 Century: send for lists. WANNER MACHINERY CO., 708 S. Dearborn st.,

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston

FOR SALE — Whitlock cylinder press; positively good as new; will print sheet 30 by 44; will sell very cheap. Write THE OIL REVIEW PUBLISHING CO., Sistensville, W. Va.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereo-type outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — One Christensen automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 805 South Clark st., Chicago, Ill.

FOR SALE — Homeopathic publication, 43 years old, second-class privi-lege, good reputation. PUBLICATION BUREAU, 521 Home Insur-ance bldg., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller; a big bargain. PRESTON, 49A Purchase, Boston. PRINTERS' ROLLER MACHINERY OUTFIT - A great bargain for immediate sale, CLARKSON GLUE CO., Chicago.

FOR SALE — Miehle presses: 62-56-50-48-46-42 and 34 inch. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

HELP WANTED

Rindery.

EXPERIENCED BINDER, ruler and blank-book maker wanted as foreman in business established 50 years; general work, including law books and complicated blanks; write fully, giving age and refer-ences. C 146.

LINOTYPE OPERATOR WANTED — To the first operator that convinces me that he can run my one-machine plant, I offer a steady vosition and an opportunity to invest in a profitable business; give full particulars as to ability, experience, salary, etc. LINOTYPE, 149 Goulding ava, Buffalo, N. Y.

WANTED—High-grade commercial job compositor to take position as assistant foreman and layout man with a concern doing only the better class of commercial catalogue and direct-hy-mail advertising printing; to such a man we can offer a permanent position. C 127.

Managers and Superintendents.

WANTED — Foreman; all-around utility man; up-to-date weekly and job plant in live New York State town; must have A-1 recommends; an opportunity for an energetic married man to secure a better position; give complete information first letter. C 118. Pressroom

WANTED — Harris pressmen, experienced on S-1 two-color 15 by 18 automatic; no others need apply; steady work, highest wages; 48-hour shop; no labor trouble. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

INSTRUCTION

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; six months' course \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRR MER. GENTHALER LINOTYPE SCHOOL, 183-18-187 East 16th st., New York city

MISCELLANEOUS

BOOKBINDING COUNSELLOR AND ENGINEER. Binderies system-BOOKBINDING COUNSELLOR AND EXGINEER. Binderies system-atically arranged; information and advice concerning new equip-ment, suggestions for organization and cost finding, given: constructive criticism. JOHN J. PLEGER, Author of "Bookbinding and its Auxiliary Branches," "Some Inconsistencies in Bookbinding," "Some Incongruities in Binding Styles," care INAND PRINTER, Chicago.

PERSON'S LOGOTYPES are displacing machine composition; investigate before buying a machine; 15 cents per pound allowed for old type. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

CITTLATIONS WANTED

All-Around Men

WORKING FOREMAN—Steady in habits; first-class, all-around job man, make-up, stoneman, proofreader; accurate at cast-up, good layout man, etc.; accustomed to high-class work; married; prefer situation in or near Chicago; medium cylinder shop. C 151.

Pindow

BOOKBINDER—All-around binder and blank-book maker, good executive ability, desires to connect with live concern; married and temperate; wants permanent position; any one wishing a man of the above qualifications and a producer address W. F. LINSCOTT, 1110 ave. "M." Mann, Fla.

BINDERY FOREMAN, also a practical man at all branches, would like position in Middle or Western States; references; salary \$25. C 131. BOOKBINDER, first-class finisher, stamper, forwarder, marbler and gilder, wants position; loose-leaf, blank books and edition. C 1.

FIRST-CLASS RULER wants steady situation; also forwarder and finisher. C 150.

Composing-Room.

WEEKLY AND JOB FOREMAN —All-stroud printer, expert on lino-type, Protestant, married and temperate, desires change July 1; a location in New York, Pennsylvania or New England, with opportunity to buy an interest, preferred; positively no money invested first year. C 136.

LINOTYPE OPERATOR, union, with 7 years' experience, seeks posi-tion on county-seat daily; working conditions, machines and equip-ment, salary, chances for permanency after adjustment, will all be considered; state requirements in detail. C 140.

LINOTYPE OPERATOR — Former practical printer, ad. and job, hav-ing 3,500 to 4,000 speed, wishes position anywhere. H. K., 712 39th st., Brooklyn, N. Y.

SITUATION WANTED — By printer capable of handling the better grade of display; nothing too complicated; 23 years' experience; union. C 149.

COMPETENT STONEMAN — 7 years' experience; swift, sober and steady, union; no preference as to location. C 122.

COMPOSITOR — Job and ad. man; union; age 42; can handle small shop; Middle West; permanency desired. C 126. MACHINIST-OPERATOR wants position; reliable and can be trusted with taking care of machine. C 972.

Engravers.

EXPERT PHOTOENGRAVER wants position; capable of taking charge; understands everything in photoengraving, colorwork included. C 138.

Managers and Superintendents.

Managers and Superintendents.

A COMPOSING-ROOM FOREMAN or complete-plant superintendent, who has shown that he has the montal grip to hold in order a great getting busy, is now open to negotiate for either of thee positions with some large bouse in the East or the Middle West; applicant has had 2 years specimen designer and printer for The Inland Type Poundry; one of the first instructors in display composition in The Inland Printer one of the first instructors in display composition in The Inland Type Poundry; one of the first instructors in display composition in The Inland Printer or the Inland Type Poundry; one of the first instructors in display composition in The Inland Type Poundry; one of the first instructors in display composition in The Inland Type Poundry; one of the first instructions in the Inland Type Poundry; one of the first instructions in the Inland Type Poundry one of the Inland Type Poundry one

MANAGING SUPERINTENDENT of large publishing house, book and magazine, will consider proposals from first-class growing concerns to fill similar position; able executive, thoroughly experienced, and can produce results through efficiency and economical direction. C 114.



MEGILL'S PATENT Automatic Register Gauge automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency, Method of attaching does not interfere with raising tympan. Only

\$4 80 E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEW YORK From us or your dealer. Free be

Megill's Patent DOUBLE-GRIP GAUGES VISE GRIP Send for booklet this and other styles

PRESSROOM FOREMAN, thoroughly experienced in all clusses of work and handling of help; at present employed but desirous of making a change; have been nine years with present employer; elty or country. C 184.

DESK OR WORKING FOREMAN — Printer-pressman, young man, married, sober and reliable; I am looking for a house where native ability and hard work count in a substantial way. C 124.

FOREMAN — Working or desk; prefer medium or is years' experience; age 32; sober and reliable. C 123 large office: 5

Miscellaneous

OPPORTUNITY to associate with reputable concern wanted by young woman experienced in every branch of stationery manufacturing: printing, lithographing, engraving, etc., and stock estimator; outside saleswoman, etc.; controls trade. C 139.

Pressroom.

PRESSMAN, reliable on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married union, C 938,

Proofroom.

PROOFREADER, top-notcher; union; will go anywhere. C 144.

Rotogravure.

ROTOGRAVURE EXPERT seeks executive position in a new plant starting up or one already established; many years' experience at all branches of the trade in Europe and America; can install and manage etching department; will go anywhere opportunity presents; 25 years old, married. C 136.

Stock Cutters.

PRINTING-HOUSE PAPER-CUTTER AND STOCKMAN, exceptional ability: familiar with various paper grades and all detail work pertaining to stock and cutting department; volume of work permitting — fully capable of handling shipping in connection; married, age 43; moderate wages. C 91.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used

WANTED - Two secondhand Model 1 Linotype machines for cash.

BUSINESS DIRECTORY.

Advertising Blotters

POLTES Geographical Series of hotters—covering every tates in the United Simple of the Covering the Covering

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus,

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheepest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago, Write for estimates

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY - Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etchins.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount aw., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dear-born st., Chicago, Ill.; 220 Tasife pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines. AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chi-cago. Eastern office, 38 Park row, New York. Send for catalogue. Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40e, 6 for 60e, 12 for \$1, postpaid. THE 1NLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city: 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing Presses

AMERICAN TYPEFOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

GOLDING MFG, CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. El equipment for printing-presses and allied machines a specialty. Electric

Numbering Machines.

AMERICAN TYPEFOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. AMERICAN TYPEFOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl,

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill



FOR \$20-While-U-Wait RUBBER STAMP Department in Your Plant. Requires only eight minutes to make rubber stamp

also turns out perfect HARD RUBBER STEREOTYPES for printing purposes. Send for information at once

THE BARTON MFG. CO., 89 Duane St., N.Y. City

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies, NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dear-born st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadel-phia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 18th st, and Ashland av., Chi-cago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPEFOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders

Printers' Rollers and Roller Composition.

BINGRAW'S, SAM'L, SON MFG. CO., 838-764 Sherman st., Chicago: a 81-343 Sherman st., Chicago: a 81-344 Sherman st., Chicago: a 81-345 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis; Josephin, 169-806 Patterion ava, 208-307 Mr. Vernon Minn.; 609-611 Chestnut st., De Moines, 100-33 305-307 Mr. Vernon

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y. Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Scattle.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers,

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

Simple, economical, durable

Sheets, 6 x 9 inches

\$1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

Printing Machinery.

BARNHART BROTHERS & SPINDLER—Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

Printing Machinery, Rebuilt.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Printing Machinery, Secondhand,

KEYSTONE TYPE FOUNDRY - See Typefounders. Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders. Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values. Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEEROTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also were resulted from the control of the production of the control of the contr

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

Typefounders.

AMERICAN TYPE FOUNDERS CO., oricinal designs in type and deco-rative material, graviest output, most complete selection. Dealer in the control of the contr mot av

KENSTONE TYPE FOUNDRY makers of printing type of quality, brass rule, printer requisites and originators and manufactures of steel equipment for printing-plants. Address our nearest house for printed matter. Philadelphia, with and Spruce str. New York, 88 Park Larned st, West: Kanass City, 16th and Wyandotte sts.; Atlanta, 24 South Fornythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. HANSEN, H. C., TYPE FOUNDRY (established 1872), 19 gress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

R. R. B. PADDING GLU

for Strength, Flexibility, Whiteness, and general Satisfaction.

ROBERT R. BURRAGE 83 Gold Street, New York

THE BLACK-CLAWSON CO. HAMILTON, OHIO, U. S. A.



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes =6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating
Machinery and Special Machinery

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULA-TION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) The Inland Printer, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) April 1, 1918. State of Illine County of Cook, ss.

County of Cook. So.
Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. H. McQuilkin, who, having been duly sworn according to law, depose and says that he is the state whether editor, publisher, business manager or owner) editor of (insert title of public of the control of the c

1. That the names and addresses of the publisher, editor, managing

editor and business managers are:	
Name of	Postoffice Address.
Publisher — The Inland Printer Co., Inc	
Editor — A. H. McQuilkin	
Managing Editor - A. H. McQuilkin	LaGrange, Illinois,
Business Managers - H. S. Browne	Evanston, Illinois.

(If there are none, so state.)

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount. Estate of Henry O. Shepard, Deceased.

 That the known bondholders, mortgagees and other security hold-sowning or holding 1 per cent or more of total amount of bonds, mort-gages or other securities are (if there are none, so state): There are no bonds nor mortgages outstanding.

There are no londs nor mortrages outstanding.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders. If any contain not only the owners stockholders are security holders, if any contain not only the of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other trustee is active is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and helief as to the circumstances and conditions under which stockholders and security holders contain the said conditions under which stockholders and security holders. cumstances and condutions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

publications only.) (Signature of editor, publisher, business manager or owner.)
(Signed) A. H. McQuilkin, Editor,

Sworn to and subscribed before me this twenty-eighth day of March, 1916. [SEAL] (Signed) JAMES HIBBEN, Notary Public.

(My commission expires April 22, 1919.)

Form 3526 - Ed. 1916.

Norz.—This statement must be made in duplicate and holds copied elelered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification). Washington, D. C., and retain the other in the files of the postofile. The publisher must publish a copy of this statement in the second issue printed next after its filling.

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DEPARTMENT OF COMMERCE

SHORTAGE OF PAPER MATERIAL

Save Your Waste Paper and Rags

The attention of the Department of Commerce is called, by the ident of a large paper manufacturing company, to the fact that there is a serious shortage of raw material for the manufacture of paper, including rags and old papers. He urges that the Department should make it known that the collecting and saving of rags and old papers would greatly better existing conditions for

American manufacturers.

Something like 15,000 tons of different kinds of paper and paper board are manufactured every day in the United States and a large proportion of this, after it has served its purpose, could be used over again in some class of paper. A large part of it, now-ever, is either hurned or otherwise wasted. This, of course, bas to be replaced by new materials. In the early history of the paper industry publicity was given to the importance of saving rags. ss importance now. The Department of Comnot acarecy test importance now. The Department of Com-merce is glad to hring this matter to the attention of the public in the hope that practical results may flow from it. A little attention to the saving of rags and old papers will mean genuine relief to our paper industry and a diminishing drain upon our sources of supply for new materials.

A list of dealers in paper stocks can be obtained from the local Chamber of Commerce or Board of Trade.

WILLIAM C PEDELET D Secretary

"Save your waste paper and sell it for cash," urges Secretary of Commerce Wm. C. Redfield, in the circular here reproduced-distributed broadcast throughout the U. S. The shortage of paper material has become so acute owing to war conditions that leading paper mills are asking that the government take drastic measures to conserve the supply of paper material. If you, as a printer and business man, have been burning waste paper in your office or home, or paving money to have it carted away, you are losing an opportunity not only to save money, but to make money as well, and to protect the industry in which you are engaged. It is your duty to save waste paper.

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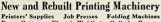
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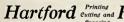
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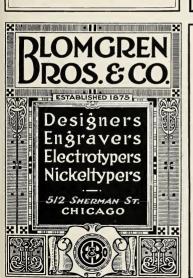
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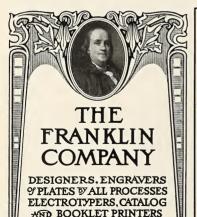
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Middle-Aged Comps. as Operators

Twenty-five years ago almost everybody thought that the life of a linotype operator would terminate at forty or forty-five years. The fallacy of that prediction can be proved by any person who cares to give a few hundred operators of to-day "the once over."

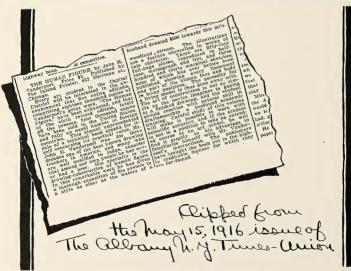
Another hoary notion was that men could not learn to operate the linotype after they had passed thirty-five or so. Time has given that idea a knock-out blow.

If you are a middle-aged hand compositor and see better wages or a steadier or more desirable job in front of you as an operator than as a hand compositor, don't let the bugaboo of your age interfere with your ambition. The chances are that all you need to overcome the obstacles made large by tradition is a little courage.

Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago, Illinois





When you ask* for information about the I. T. U. Course you get this book which contains an interesting, amusing story with a moral.

—but you get more too:

You are given evidence, taken from innumerable letters voluntarily sent in, that shows how ordinary compositors—who a short time ago were "plugging along" as you now are—have made themselves worthy of the "better" jobs they are enjoying to-day.

—and in addition:

You are given details that prove it's just as possible, easy and inexpensive for you to "get out of the rut" as it is, or was, for the many other better paid men in the Trade

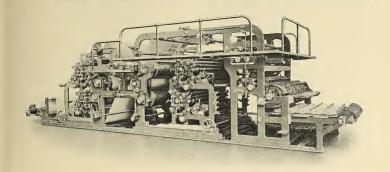
*Do it to-day-on a post-card. ADDRESS THE I. T. U. COMMISSION, 632 SHERMAN STREET, CHICAGO



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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THE GOSS MAGAZINE PRINTING AND FOLDING MACHINE No. 39-K

Prins from one roll of paper 60 inches wide. Circumference of plate cylinder, 54 inches. Size of page, 10 inches long by 65 inches wide. Printed matter 3½ inches long by 7½ inches wide. Diameter of plate cylinder without plates, 16.855 inches. Electrotype plates \(\frac{1}{2}\) inch thick; one page to each plate. Columns run lengthwise of cylinders. Cylinders have six plates abreast and eight plates around circumference. There are four plate and two impression cylinders, two plate cylinders used for black printing and two for color printing, all cylinders running on sete bearers. Hard packing is used Inking arrangements removable from plate cylinders, and provided with six 4-inch form rollers for black printing and two for color printing, and oil offset devices in connection with the outside printing impression cylinder. One color and black can be printed on both sides of the web. Equipped with rotary shear cutter, blade collecting and folding reglinder, and jaw folding and delivery cylinder. All products delivered without the use of pins, to full page, folds in six separate rows of pockes, each pocket holding fifteen or thirty signatures. Signatures are of sixteen pages each, cut at top, bottom and sixteen pages each, cut at top, bottom and sixtee. Capacity: 4,500 este of six signatures of sixteen pages each, cut at top, bottom and sixteen pages each cut at top.

Efficiency Up-to-Date

The World moves and improves.

That which was highly efficient yesterday is very inefficient to-day.

Don't stick to the old standard. It's impractical and expensive.

A GOSS represents the highest degree of present-day printing-press construction.

For speed—for economical operation—for simplicity—for quick make-ready—for quality of output—The GOSS has established a new set of standards.

THE GOSS stands out as the foremost machine for all-around efficiency in printing magazines and catalogues in large quantities.

THE GOSS PRINTING PRESS CO.

CHICAGO, Main Office and Factory, 16th St. and Ashland Ave. NEW YORK, 220 West 42nd St.

The Most Important Composing-Machine Improvement in Recent Years

Continuous Composition from All Magazines

Insuring More Ems per Hour
—at Less Cost per Thousand



MODEL 17 LINOTYPE
Double-Magazine with Auxiliary, Price \$3,000

INSTANTANEOUS-CHANGE KEYS

Detail A shows the two new instantaneous-Change Keys. Touching either key brings the magazine required into instant operative connection with the keyboard.

ERELY TOUCHING A KEY (See Detail A) on the new Model 16 and Model 17 Linotype brings either magazine into instant operative connection with the keyboard. This means that the operator can mix at will in the same line matrices from all magazines without removing his hands from the keyboard—absolutely insuring continuous composition while the copy lasts.

E ACH NEW LINOTYPE embodies advantages that permit greater achievement in machine composition. Throughout the whole history of Linotype advancement may be clearly seen the outstanding feature of Service to the Printer; of giving him a composing machine worthy of his craftsmanship and the traditions of the art.

IN THE NEW MODEL LINOTYPES with their Double, Multiple and Auxiliary Magazines, Matrix-Mixing Possibilities, Instantaneous Magazine-Shifting Features, etc., there are combined advantages which make them superior to any other composing machines. It will pay you to let us tell you why.

Send for Linotype Literature To-day

We have a Linotype for every office at a price and upon terms within easy reach of every printer. Tell us the kind of work you do and we will send you descriptive matter of the Linotypes best suited to your particular composition requirements. Do this to-day—because if you need a Linotype you pay for it whether you own one or not.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO 1100 S. Wabash Avenue SAN FRANCISCO 646 Sacramento Street NEW ORLEANS 549 Baronne Street

TORONTO: CANADIAN LINOTYPE, LIMITED





We advise the utmost conservatism
In the placing of orders for inks
And in requests for quotations,
As the abnormal demand for goods
Has the tendency to produce
The very conditions all are so
Anxious to avoid: namely
A further rapid advance in prices,
Followed in all probability
By a sudden fall which
Will cause heavy losses to all
concerned.



Sigmund Ullman Co.

New York Chicago Cleveland



What "Butler Cover Service" Means to You

Some look upon Cover paper merely as a wrapper or protector of a Catalog. To these "Butler Cover Service" can not possibly appeal. Our message is to those printers who appreciate the value of Covers from a selling standpoint.

We have long ago discarded the idea of selling just Covers. An inspection of our line, which includes such nationally known papers as Buckeye, Sunburst,
Advertisers, Antiquarian, Cloth of Gold and Broadcloth,

Butler Brands of Cober Papers Sunburst

Antiquarian
Cloth of Gold
Advertisers
Broadcloth
Buckeye
Leatheret
Cloth Lined
Book Binders
Enameled—1 side
Enameled—2 sides
Satin-Coat
"Warren's" Extra-

Strong Cameo
Union Embossing
XXX Embossing
Liberty
Occidental

Philippine
Plain S. & S. C.
We want you to be provided
with samples of the above
papers. Write us if you are
not already supplied.

Advertisers, Antiquarian, Cloth of Gold and Broadcloth, will prove to you that we have some about this proposition scientifically, and you will find us precisely as scientific in our recommendations to you. We don't want to sell Cover paper "as is." We want to sell it to you on the basis of the service it will sive you and your customers.

For instance, if you were about to print a big annual Catalog—a book which is to be referred to frequently, we would recommend a cover which, from our knowledge and experience, would give the very best service for the purpose—a stock which is made of new rags combined with the best sulphite a paper mill can buy to ensure durability, and a color and surface that would not soil readily. In other words, we would consider every point carefully and would suggest that paper which would best fill the requirements—there would be no guesswork.

We will advise with you as frankly and conscientiously as if we were issuing the printed matter for ourselves. That is the "Butler" idea of service. If you want that kind of attention to your business you know where to get it.

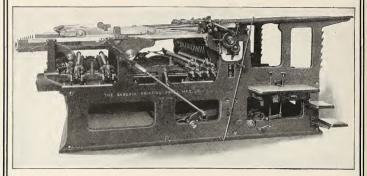
DISTRIBUTORS OF "BUTLER BRANDS"

Missouri-Interestate Paper Co. Kansas City, Mo. Mississipi Valley Paper Co. St. Louis, Mo. Southwestern Paper Co. Dallas, Texas Southwestern Paper Co. Dallas, Texas Southwestern Paper Co. Houston, Texas Paper Co. San Francisco, Cal. Central Michian Paper Co. Grand Raujas, Mich. Central Michian Paper Co. Grand Raujas, Mich.	Mutual Paper Co. Commercial Paper and Card Co. New York City American Type Founders Co. Spokane. Wash. National Paper & Type Co. (Export only) National Paper & Type Co. Havana, Cuba National Paper & Type Co. City of Merico. Mexico National Paper & Type Co. National Paper & Type Co. National Paper & Type Co. Stational Paper & Type Co. Stational Paper & Type Co. Guadajars. Mexico Stational Paper & Type Co. Guadajars. Mexico			
Central Michigan Paper Co	National Paper & Type Co			
National Paper & Type Co., Buenos Aires, Argentine Republic				

ESTABLISHED 1844

J.W. BUTLER PAPER CO., Chicago

The Babcock "Optimus"



However much a printer may know about presses in general, he will never know just how much

The Babcock "Optimus"

will add to the efficiency of his equipment until he has actually owned and operated one. The ambitious printer wants the most efficient press and is "willing to be shown." There are just two classes of men who can show him—Babcock Salesmen, and Babcock Owners. They know the "Optimus"—often they know others as well. They can give the facts about the "Optimus" in comparison with the others—a comparison that is growing more important to the printer and more advantageous to the "Optimus" every day.

Send for our catalogues. Invite our salesmen to call.

See the Optimus at work.

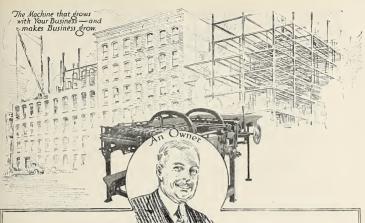
OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barahart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal. John Haddon & Co., Acenst, London, E. C.



DEXTER FOLDER Nº 189

Build on to it! That's one of the two BIG ideas back of Dexter Folder No. 189 which every progressive printer and binder will appreciate.

First, it is constructed in UNITS or sections—seven altogether. You can buy one or more units according to present needs, and add any or all of the extra six units as your range of work requires.

You don't have to buy more than you need and tie up your capital uselessly. You don't have to trade it in a few years hence, possibly at a loss. You can't outgrow the No. 189. It keeps pace with the growing business and makes business grow.

It's a WORKER, progressive in its idea, aggressive in its performance—a dependable money-maker every day in the year, every year of your business.

The second BIG idea back of No. 189 is, it fits your standard needs—turns out the class of work which brings you surest profits.

You will recognize that it isn't alone a machine's abilities that make it yield the maximum profit—but rather the constant DAILY USE you can make of those abilities over a long period of years.

That's the dominant idea back of ALL Dexter construction. We build not for novelty, but for SERVICE.

The basic unit of No. 189 handles sheets 8½ x11 to 28 x42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

If you would like to receive more information and sample folds made by No. 189, just send us a postal card.

Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York Detroit Chicago Atlanta Philadelphia Dallas Boston San Francisco

Bis Profit From a Small Shop The Actual Experience of an Indiana Printer

"The largest per cent of profit I ever made in one month was earned on one thousand two hundred and fifty-seven dollars worth of business done on three Chandler & Price Presses with a shop pay-roll of about sixty dollars per week and I was the salesman, bookkeeper, manager and 'office force.' As the business grew out of my hands, salesmen and office people were employed, the rent increased, the shop enlarged—the profits grew, but NOT IN PROPORTION TO THE INCREASED EXPENSE OR INCREASED VOLUME. And I doubt if it ever does.

"Ours is a small shop operating six Chandler & Price Presses and the usual equipment which accompanies them in a shop of this size. The investment is small, \$7,500.00, but we are turning out \$40,000.00 worth of work per annum. The manager, who is also the majority stockholder, draws Seventy Dollars per week salary, and this, with his dividends, gives him a net personal income of about \$5,000.00 per year.

"The business is on 'Easy Street.' No bills harass us. Every discount is taken. Nothing is bought until the money to pay for it is in sight. We allow no one to talk us into big ideas, but cite 'em to shops four times as large as ours that are making less money.

"We stick to Presses and equipment of known quality. We use only Chandler & Price Presses. The first investment for them is small, the upkeep insignificant, the output enormous. As they get

old they can be replaced one at a time and the burden is never noticed.

"Make a place for yourself that nobody can root you out of. Keep out of competition with the big fellows on large work.

"Watch the corners—and it's my guess that you'll fare about as well as many of your more ambitious brothers, and I'm sure you'll sleep better of nights."

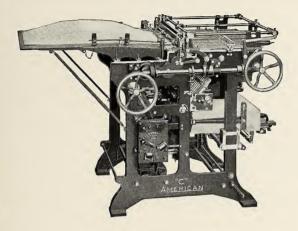
The complete story of this man's experience will be sent to any printer on request to his dealer or The Chandler & Price Co., Cleveland, Ohio.

Unfold Your Folding Problems to the

AMERICAN

HIGH SPEED

IOB FOLDERS



Some Reasons Why An "American" Will Increase Your Profits

DOUBLE THE SPEED That Means Half the Cost

LESS SPOILAGE That Means More Profit

GREATER ACCURACY

HALF THE FLOOR SPACE

That Means Pleased Customers

That Means Less Overhead Charge

ANY WEIGHT OF PAPER, WITH OR AGAINST THE GRAIN, RIGHT ANGLE AS WELL AS PARALLEL

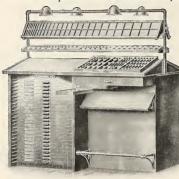
That Means You Can Tackle Anything-Everything

Send for Illustrated Catalogue H of Models A and B and Then Get a Demonstration

THE AMERICAN FOLDING MACHINE COMPANY WARREN, OHIO

Save Floor Space and Footsteps

An old-style Case Rack holds 24 cases and occupies a floor space of about 12 square feet or one-half square foot per case. A modern



ADMAN STEEL CABINET No. 549 (BOTH SIDES ALIKE)

Type Cabinet holds 48 cases and occupies the same amount of floor space, or about one-quarter square foot per case, which means that with modern Cabinets one-half the floor space is required to achieve the same results. Consequently with modern equipment the compositor's footsteps (waste time) are reduced one-half. The cost of floor space is reduced a like amount. The same ratio of saving is effected by modern equipment in all parts of the Composing-Room.

These are tangible items that can be readily proved in any printing-office. Our Efficiency Engineer can show you how modern equipment can be applied to your plant and can demonstrate how it is possible for you to make substantial savings in the cost of composition. Hundreds of progressive printers who have made these improvements in their plants tell us that they are saving from 10 to 30% since these changes were made.

Our Efficiency Engineer will be sent without expense to your plant at any time that suits your convenience. It will pay you to interview him. Just drop us a line stating when you want to commence getting the benefit of this equipment and we will do the rest.

The accompanying illustration shows one of our modern steel Type Cabinets suitable to many classes of printing-offices.

The Hamilton Manufacturing Co.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

THE SCOTT ROTARY OFFSET PRESS

is just the Press for

Illustrated Magazines and Newspaper Supplements

Be sure to obtain a copy of this week's PUCK. Examine it carefully. Note the beautiful results obtained on the illustrations and also on the type matter, on rough paper stock, by the OFFSET Method of Printing. This work was printed on Walter Scott & Co's. Rotary Offset Perfecting Press at a speed of 5,000 per hour by

G. Schirmer, Inc., New York

This concern also prints weekly supplements for the Springfield Republican, Springfield, Mass., and several other publications, besides its own music books and other work. This work has increased so rapidly that G. Schirmer is about to install another large Scott OFFSET Web Perfecting Printing and Folding Machine, which is about completed at the works.

The Columbia Planograph Co., Washington, D. C.

print an illustrated PLANOGRAVURE Supplement for the Washington (D. C.) Star. This supplement is printed on Scott Offset Presses and the work is put down on the zinc plates by the PATENTED PLANOGRAVURE PROCESS. The volume of work they are doing warrants their installing another Scott Offset Press which we are rushing to completion at our works.

In Every Large City

there are newspaper and magazine publishers looking for either a better or more economical method of producing their work, mail order houses are tired of the same old thin calendered stock, and want something softer in its effect. This Offset Press provides the pleasing results desired.

Grant Us an Opportunity

of placing all the facts before you about this line of machinery—do it NOW, before the other man, and reap the harvest.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK: 1457 Broadway Broken Building

CHICAGO: Monadnock Block



Converting the "Old Man"

HE Purchasing Agent entered the President's office one day in great distress of mind. "It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor.

spends money like a drunken sailor.

"HmITvenoticed he's rather generous
with our funds. What's he up to now?"

"It's the catalog. After I've gotten
the cost down to bed rock through competitive bids, what does Thompson do
but let the job out to a new printer for
five hundred dollars more than we paid
last wear and he has bought a carload. last year, and he has bought a carload of new paper at four cents a pound more than we ever paid."

The "Old Man" reached for his telebhone with some vehemence and called

for Thompson.
"Thompson," said the "Old Man,

"Milliams tells me you are running wild on the catalog. Please let me know just what you are doing."

We never said Thompson was tactful;

also he was young and so mad his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene.

"I'm doing this, Mr. Armstrong. I've tired of getting out a catalog that would disgrace a general store in the backwoods. For ten years, I've been trying to get results with paper not fit to print an auction notice on-with a bunch of woodcuts that look like old-time magazine Civil War scenes—with a printer so poor he has to take our job to pay back salary to his printer's devil. I say I'm tired of it. This firm has spent twenty tired of it. This firm has spent twenty years building up a national prestige years building up a national prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalog we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide its head in a puddle of ink. If that's running wild, then you are running wild hiring

wild, then you are running wild hiring gentlemen instead of hobots to represent you on the road. You ran wild in building this splendid factory instead of a shack. "Steady, Thompson, steady," inter-rupted the "Old Man" with a grin. "You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustate lose to be a supplied to the state of the state of the ing middle life. I'm frank to admit I have been ashamed of that catalog for three years. I've never known why. It three years. I've never known why. It



isn't like us. Go to it, Thompson. There isn't a printer in existence that can get out too good a catalog for this business

What we started out to say was, that we was make started out observes, was, that we started out of the make fine printing papers—not meaning by the word "fine" a sort of unnecessary de luxe-ness, but simply paper so surfaced that it will preserve all of the quality—the overtones, so to speak—of the finest engravings. We make a variety of fine papers, each better suited than the others to a particular style of drawing and engraving.

Warren's Cameo has a lusterless, ivorylike surface, beautiful in itself, and peculiarly adapted to subjects having soft. deep tones, as for instance, platinum photographs or scenic views. Warren's pnougraphs or scenic views. Warren's Lustro, on the other hand, is a brilliant, polished paper which makes an engrav-ing sparkle with life and snap.

Cumberland is a glossy, coated paper of moderate cost and splendid printing quality.

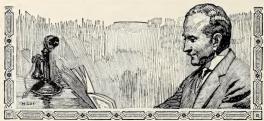
Silkote is made to supply at a low price part of the demand for dull-finished paper created by the effectiveness of Cameo

Printone, a semi-coated, is much in demand for large edition booklets and

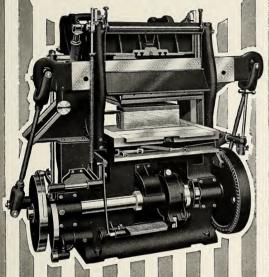
Don't you begin to see there is a lot to learn about paper? Our Suggestion Book and Supplementary Booklets constitute a liberal education on the subject. They are free if you will write on your husiness letter-head.

S. D. WARREN & COMPANY, 160 Devonshire St., Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers



THE SEYBOLD "DAYTON" THREE KNIFE BOOKTRIMMER



Accuracy of output and a saving of time, labor and money are positively guaranteed by the use of this newest addition in the Seybold Line.

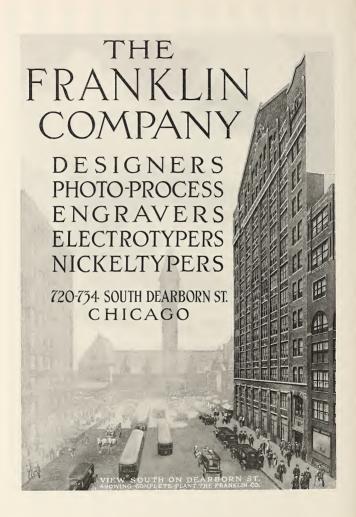
Ask for demonstration

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

Man Office and Factory, Dayton, Ohio, U. S. A.

Bassettis and Agirstire The Berlind (Line Company, 2017), (201



THE BALTIMORE SUN and NON-DISTRIBUTION

In the interest of good advertising typography, THE SUN, after a thorough trial of Non-Distribution, has increased its Monotype equipment of two Type&Rule Casters, by adding

SIX MONOTYPES for Ad Composition

This means that the Monotypes will set all the body matter for all the ads in THE SUN, from 5 to 18 point; supply type for the hand men, up to and including 36 point, as well as rules, leads, and slugs cut to any required measure, cut bases and space material—eliminate distribution, and insure the highest degree of typographical excellence in every issue of THE SUN.

In the Six-and-a-Half Weeks, April 1 to May 15, THE SUN (all issues) Printed 2,044,347 Lines or 6,388 Columns of Advertising

The management of THE SUN appreciate the importance of using *new type* and *new rule* for good typography and know the prominent part they play *in really good advertising*. They are keen for the demands of modern advertisers—and meet them. And, above all, they have proved by actual experience that

NON-DISTRIBUTION is Ad Room Efficiency

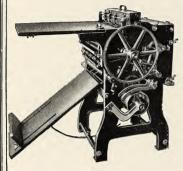
LANSTON MONOTYPE MACHINE CO-PHILADELPHIA

New York: World Building Chicago: Rand-McNally Building Boston: Wentworth Building Toronto: Lumsden Building San Francisco: Rialto Building

A. T. L. Nussa, Aguiar 110, Havana, Agent for Mexico, Central America, and the West Indies

THE FUCHS & LANG MANUFACTURING CO.

BRONZING MACHINES



No.	Size of Sheet Inches	Floor Space over all	Feed and Delivery	Approxi- mate Power Required	Sheets
2	14 x 25	3 ft.3 in.x 4 ft, 0 in.	3 ft.3 in.x 2 ft.4 in.	3∕2 н. р.	1800

THIS little machine is designed for is mall shops in which saving of space is an object. It delivers under the feed board, thus minimizing the floor space. No printing office can afford to be without one. Bronze work is made a pleasure in an office where this little machine is used. For large shops it makes an excellent auxiliary bronzer. Highest praise from all who use them. Saves money and time. There is no necessity to reject Bronze work, for, by proper

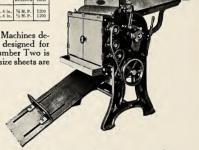
handling, Bronze will not be scattered around your workrooms.

No.	Size of Sheet Inches	Floor Space over all	Feed and Delivery	Approxi- mate Power Required	Sheets Per
3 4	16 x 30 20 x 35	4 ft. 2 in. x 8 ft. 8 in. 4 ft. 6 in. x 9 ft. 6 in.	4 ft. 2 in. x 2 ft. 6 in. 4 ft. 6 in. x 2 ft. 6 in.	¼ н. р. ½ н. р.	1200 1200

THE two sizes of Bronzing Machines described above have been designed for printing offices where our Number Two is too small and where medium size sheets are

printed. These machines are as well and carefully built as the larger sizes, and have met with the thorough approval of all who have used them.

Manufacturers of Printing Inks and Bronze Powders of the Best Quality.



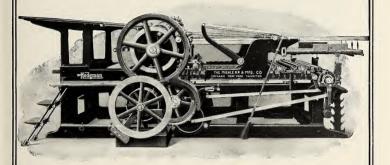
The Fuchs & Lang Manufacturing Co.

NEW YORK

150 N. FOURTH STREET PHILADELPHIA 120 W. ILLINOIS STREET CHICAGO

Fiodeman,

Two-Revolution Four-Roller Press



The purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements.

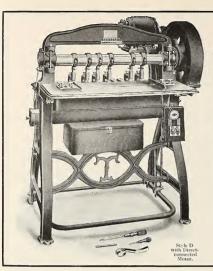
Write for information concerning the Hodgman to any of the addresses below

Miehle Printing Press & Manufacturing Co.

Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada



TATUM POWER Adjustable

Paper Punch

The standard of excellence and efficiency for all paper-punching machines.

The unusual strength of construction, combined with the accuracy of work manship, makes possible the great variety of work, much of it involving new problems, which may be accomplished with Tatum machines.

When you buy the best you save the after troubles.

Ask for complete Catalogue No. 32-A, showing full Tatum line, which includes Paper Punches for office and factory use, Perforators, Paper Drills for excessively thick work, Crimpers and Flexers, and other up-to-date equipment.

Gold Medal Award at Panama-Pacific Exposition, San Francisco.

57 Years of Knowing How

The Sam'l C. Tatum Co.

Main Office and Factory: CINCINNATI, OHIO, U. S. A.



New York Office: 54-60 Lafayette Street

Makers of "The Line of True Merit"

Berry Round Hole Cutter

The machine that cuts clean holes with sharp edges and no burrs

The Berry has a capacity of fifty inches per minute

and cuts clean and sharp through any kind of stock from newspaper to binder's board

Made in Four Sizes One table model and

Berry Cutter and Bit

revolve in opposite directions, automatically cleaning and never heating

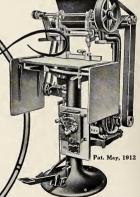
Fully Equipped

with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
Cutter
309 N. Third St.
cannot
clog, heat or bend

This is Berry Number 4 Automatic Lift



THE RESULT OF SPECIALIZATION



The ease of cutting on the Oswego Lever Cutters is made possible by the new toggling crank which increases the power as the knife cuts deeper into the pile.

Great physical exertion is necessary to cut on some lever cutters because the position of the lever crank does not multiply the power as it does on the Oswego.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station,

SEND FOR CIRCULAR 581

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. NEW YORK OFFICE, Room 2720,

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for Instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.



The E-Z Cutter

Every machine installed in your print-shop that makes the work easier increases the efficiency of your working force.

THE ADVANCE LEVER CUTTER

could not hold the lead and be commonly known for thirty years as the "Easy Cutter" if it did not merit it.

The Advance is not only the easiest to operate—it is the equal for accuracy and durability of any hand-lever cutter built, irrespective of price. You can pay more, but you can not get a lever cutter of more genuine cutting-machine value. Our catalog tells why—write for it.

Advance Cutters are sold by all dealers with our guarantee.

Take no chance, specify "An Advance."

THE CHALLENGE MACHINERY COMPANY GRAND HAVEN, MICHIGAN

GRAND HAVEN, N CHICAGO, 124 SOUTH FIFTH AVENUE

NEW YORK CITY, TRIBUNE BUILDING

Sprague Electric System of Printing-Press Control





The Controller

The Push-Button Station

Alternating-Current

Automatic Push-Button

Operated for Flat-Bed and Small Rotary Presses



Sprague Electric Works

of General Electric Company

Main Offices: 527-531 W. 34th St., New York, N. Y.

BRANCH OFFICES IN PRINCIPAL CITIES

Emblematic Cards

Our Trade Catalog No. 34 will be cheerfully mailed on request.

STAUDER ENGRAVING COMPANY



Steel and Copper Plate Engravers
Printers and Embossers for the Trade

231 N. Fifth Avenue - - Chicago





The Points of a "Star"

Point Tw

A Star Stick is lighter and more convenient to handle and can be adjusted easier and quicker than any other. Get point three next month, or, better still, ask us for all the points to-day. A post card will fetch them. On sale by suphy honces generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

BAGS!

AUS:

BAGS!

Thousands of them used every day in hundreds of different ways. Some of them are printed and some are not. They all should be, because it's good advertising—effective and inexpensive. You can easily convince local merchants of this fact and get several good printing jobs. Those who already have them printed will be glad to let you figure on their next jobs.

LARGE AND SMALL

We build a special press that makes it possible for you to print all kinds of paper bags, very cheaply, and still make a good profit. We solicit your inquiries.

MEISEL PRESS MFG. CO.

OFFICE AND FACTORY

944-948 Dorchester Ave., Boston, Mass.

Anderson High-Speed Job Folder No. 110

The quality of work this machine does warrants you charging "more" for your folding, but if you find it necessary to "meet a price," you can do so without sacrificing all your profit—its speed and simplicity of operation are extraordinary.

For instance, it is no "trick" for the average girl, in any shop, to run 35 to 40 thousand 16-page catalogue sections or circulars in 8 hours

C. F. ANDERSON & Co. 710 S. Clark St.





Install This Emboso Machine in Your Plant

This machine transforms the ordinary flat printing job into an artistic production of relief printing, with either bright or dull effects. It does this without the use of dies or plates. Booklets, programs, menus, announcements, letter-headings, in fact all classes of printing may be treated by this Process.

There are more printers using the Emboso machines to-day than are using some meritorious devices that have been on the market for years. It enables the job printer to become an artist, and to produce effects hitherto impossible, but—BEST OF ALL, IT IS SURPRISINGLY PROFITABLE.

IMPORTANT: Remember there are many imitations of the Emboso Process, all of which, without exception, we hold to be infringements of our patents. All printers are warned that we will prosecute them for using any machines, devices or supplies, except when such operation is licensed under our patents.

EMBOSO SALES COMPANY



RIGGS BUILDING, WASHINGTON, D. C.

U. P. M.-The Trade-Mark of Quality

A Satisfied Customer

is an invaluable asset. That our many customers are satisfied is attested by the number of reorders we receive for the



. .

U. P. M. Vacuum Bronzer

Consistent profits are made possible as our machine puts bronzing on a modern efficient basis.

With our new type of patented cyclone no bronze dust is wasted in the

air. Cleaner sheets, decreased spoilage and increased speed are also made possible by other exclusive features.

These are all fully explained in our illustrated folder No. 43.

Also look for the U. P. M. Trade-Mark of Quality in the Chapman Electric Neutralizer and our Automatic Feeder.

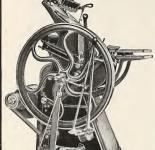
United Printing Machinery Company

no East 13th St. New York BOSTON

325 S Market St Chicago



Gain 5,000 Impressions Per Day By the Pearl Press



Every print-shop of whatever size needs one or more Pearl Presses for its small work. Here is how one printer puts it:

"I had overtime wages and gas bills to pay till I nearly went broke.
Now I put all my small jobs up to 10M runs on my two Peatl Presses.
Boys at \$8.00 per week operate these presses, and turn out actually
twice the printed impressions as the more expensive feeders on the
larger jobbers. I can depend on an average of 20M impressions per
day from each of the Pearls, excepting on occasional days when numerous short run jobs reduce the average."

The low-priced, simple, hand-fed Pearl Press is a strong competitor of the complicated, expensive to buy and to operate automatic feed press, on production, and on a dollars and cents investment proposition the Pearl is really in a class by itself.

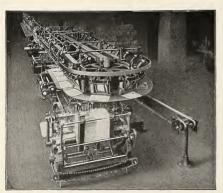
The Pearl is the Lowest Priced Job Press on the Market and the Biggest Money-Maker

We sell Pearl Presses subject to thirty days' trial, so the printer can test it out on his own floor under his own conditions. He doesn't have to take anybody's word for its durability, conveniences and productive capacity.

Request catalog of Pearl Presses

Golding Manufacturing Co.

Additional Products: Golding Jobbers, Golding and Pearl Cutters,



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-StitcherCoverer
Gatherer-StitcherRinder

Product-

A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

or_

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York



It Has Stood the Test of Time

THE Brown & Carver Cutter has maintained the highest position in the trade for over forty years owing to its perfection of design, improvement in detail and excellence of construction. The latest improved machines have the new easy-balanced clamp. Over forty years' hard use has proven that the knife-bar motion on both the Brown & Carver Hand Clamp and the Oswego Auto is the simplest and the best.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. NEW YORK OFFICE, Room 2720

Cutting Machines Exclusively — Ninety Sizes and Styles — All generally in stock for instant shipment. The Oswego and the Brown & Carve 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

DIAN AGENTS: EXPORT AGENT, EXCEPT CANADA:
MILLER & RICHARD, Toronto and Winnipeg PARSONS TRADING CO., Sydney, Mexico City and New York
Southern Agents: I. H. SCHROETER & REO., Atlanta, Ga.

KIMBLE PRINTING PRESS MOTORS

Make Night Work Unnecessary



This particular story comes from Dixie
—but it is being re-enacted in every
corner of the country.

Gardner & Price, Printers, Athens, Georgia, write:

And here's another good one from The Warren Journal (Elmer I. Smith, prop'r) published at Belvidere, New Jersey.

Jersey. "The Boy Guessed Right The Very First Time"

"I am enclosing you my check for \$51.72 in payment for the Kimble Variable Speed Motor we received and installed a week ago yesterday. It is giving perfect satisfaction on our new C. & P. jobber, indeed it is elikeked power proposition we have yet encountered. The boy who leels the press says we ought have had it years ago, and we believe he is right."

Let this be a pointer to you—a pointer that points straight to the receiving teller's window at your bank. Send for our Red Book.



Kimble Printing Press Motors are sold by all the leading printing supply houses and typefounders.

Kimble Electric Company

635 No. Western Ave., Chicago



"Electrotypicly Perfect"

We made the plates for a catalogue that was recently referred to in this manner.

DINSE, PAGE & CO.

Electrotypers, Nickeltypers, Stéreotypers
725-732 South La Salle Street, Chicago

7,000 to 8,000 Impressions per Hour



Convenient Delivery

AST MONTH we described how both feed table and inking mechanism could be swung completely out of the pressman's way, allowing for easy adjustment of curved plate, tympan, etc.

You will observe that the delivery board is located directly under the feeding table, so that the work is always in sight and in reach without walking around the press.

Sheets are delivered printed side up, and jogging is perfect at practically all speeds. (The upright guides on the delivery table are hinged so that the finished work can be conveniently and quickly removed.)

As sheets are fed to the press from the bottom of the pile, additional stock can be placed on the feeding table as required, while the press is in operation.

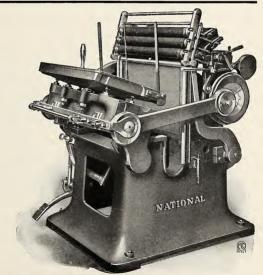
A Stokes & Smith Press with its high guaranteed speed and convenient operation offers new possibilities for increased profits on commercial work of widely

Complete catalog and any special information sent on request. Write to-day,

Stokes & Smith Company Northeast Boulevard, Philadelphia, Pa. London Office 23 Goswell Road

varied character.

DESIGNED AND MANUFACTURED BY NATIONAL MACHINE COMPANY HARTFORD, CONNECTICUT



As it is our constant endeavor to main-tain a high standard of product in the Printing Department of the AFTAN IN-STRANCE COMPANT, we are always on the lookout for means to accom plich that pur-cess; and when the need presented itself it followed as a matter of course that we added a New Model NATIONAL 13 x19 size.

added a New Model NATIONAL, 13.19 size, to our job pressroom equipment.

The work that goes to this department is of a varied nature—regular jobwork, cut and color work, and embossing—and are required and applied daily. We would state that the job presses in this department are all of your make.

We have watched with interest the pression of the New Model PARIONAL, and take plessure in assuring you that it is giving prefer estimated.

Yours very truly,
THEO. HERZER,
Manager Printing Department
AETNA INS. Co.

Catalog Cover Papers



Simulating Fine Leather

LEVANT-The Cover Stock "Out-of-the-Ordinary"

"YOU may be interested to know that we have used LEVANT stock on a cover for the Armstrong Manufacturing Company, Waterloo, Lowa, This cover was printed in three colors—red, 20d1, and black—and embossed. It made a very handsome cover-design, indeed; and the stock had a 20od deal to do with this. The LEVANT Cover is out of the ordinary, and there are many places where it fits in as just the proper stock."

THE HAWTIN ENGRAVING COMPANY, Chicago.
H. G. Carnahan, Secretary and Art Manager

Sample sheets for dummy-making or proofing freely sent to printed.

C. H. DEXTER & SONS, Inc. WINDSOR LOCKS, CONN.

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work. This machine is made for other work around the

bindery.

Best get detailed particulars, prices, etc., before you

buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



Rouse Paper Lift

Takes the "work" out, and puts more profit in presswork.

Every printer who operates one or more cylinder presses should read "ROUSE HANDLING vs. MAN HANDLING." It's free for the asking.

H. B. ROUSE & COMPANY

2214 WARD ST., CHICAGO

FOR HIGH GRADE LOOSE LEAF LEDGERS SPECIFY BYRON WESTON CO'S HINGED LINEN LEDGER & RECORD PAPER

"We have been established since 1838 and have used Byron Weston paper exclusively in all our first-class blank book work." GEO, F, MORITZ BLANK BOOK CO., St. Louis.

Unhinged for Bound Books

BOOK BINDERS welcome the specification of Byron Weston Co.'s Record Paper because all shipments are accurately cut, and do not have to be trued up before using. The fibre is strong enough for binding the heaviest books, and the perfect and even ruling surface make Byron Weston Paper a general favorite. Also made with hinge for loose-leaf work.

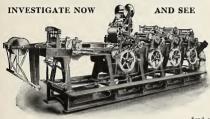
Pocket Sample Book and Prices on Request.

BYRON WESTON COMPANY

DALTON, MASSACHUSETTS

"THE PAPER VALLEY OF THE BERKSHIRES"

Flat-Bed Work at 5,000-8,000 Impressions Per Hour-How? On a NEW ERA MULTI-PROCESS PRESS



FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type Automatic Roll Feed

Rigid Impression Easy Make-Ready Splendid Distribution

Great Variety of Operations ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

This press has standard sections to print three colors on the face and one on

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company Maunfacturers of High-Grade Specialities

217 Marbridge Building, 47 West Thirty-Fourth Street. New York City

The 32-inch Oswego Monoframe Power Cutters



have the new friction clutch and solid knocker positive throw-out safety stop, which render the performance of the Oswego Monoframe Power Cutters equal to the best performance of the largest Brown & Carver Power Cutting Machines.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the

least money.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

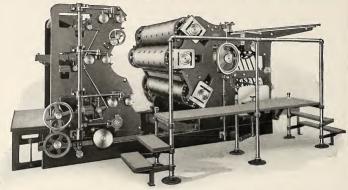
OSWEGO MONOFRAME POWER CUTTER Send for Circular 780.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. NEW YORK OFFICE, Room 2720

Do You Need an Up-to-Date Rotary Press?



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET TORONTO, 445 KING STREET WEST



Night photograph of a generating room, 35 x 105 ft., lighted by four Type K Cooper Hewitt Lamps

The most significant fact in industrial lighting to-day, is the number and size of Cooper Hewitt installations that are going into the *biggest* and *newest* manufacturing plants.

Write for Bulletin
No. 962

COOPER HEWITT ELECTRIC CO.

Eighth and Grand Streets, Hoboken, N. J.

BOSTON CHICAGO CLEVELAND

DETROIT PHILADELPHIA PITTSBURGH ST. LOUIS

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes - No Knives - No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

GOOD PRINTING



THE INLAND PRINTER—itself the exponent of fine printing in this country—is an exhibit of the Average Quality of our Work.

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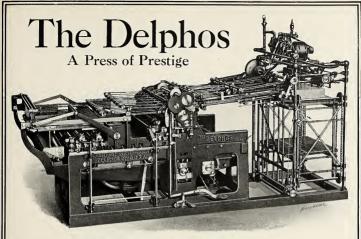
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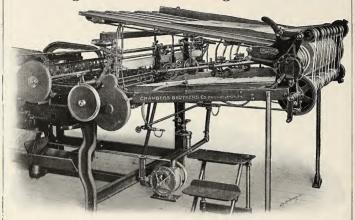
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The King Continuous Combing-Wheel Feeders



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(NOTED ENGLISH ESSAYIST)

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

IULY, 1916

No. 4

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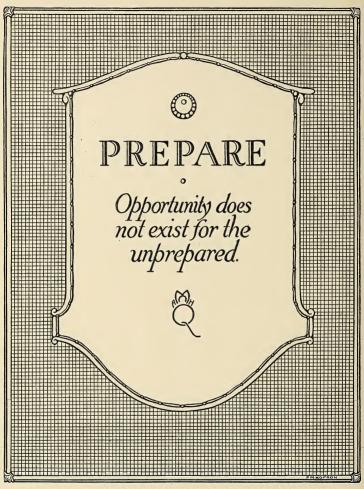
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than in any other way. 15,000 Subscribers, representing Owners, Managers, Superintendents and workers in all branches of the business.



Designed and lettered by F. M. Kofron, assistant instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing,

The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

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MAKING A MARKET

By ROSS ELLIS



EORGE WHARTON, proprietor of the Seaside Printshop, was as nearly angry as it was possible for one of his easy-going disposition to become. When a man has been blaming his misfortunes on Fate, it is irritating to be told that the fault lies in himself.

"You make me sick, Perry," he blazed at his visitor. "You come down here from Millville—a big manufacturing town, full of enterprising people accustomed to spending money for printers' ink—and boast about the business you are doing. That's all right. It's fine. I'm glad to know you had to increase your equipment and that you keep your shop full of work at good prices. But when you insinuate that I'm a dead one, a back-number, because I don't make a fortune in a little town like Seaside, you make me sore."

Tom Perry, a slim, pleasant-featured young man, leaned back in his chair and grinned at his angry friend.

"Keep your shirt on, George," he counseled. "I never said you were a dead one, and I don't believe any huge fortune could be built up here. All I meant to convey was the suggestion that you might add quite a bit to your income by adopting and adapting some of the methods that have proved successful in larger places."

"I don't see how. My shop is the only printing establishment in Seaside. I get all—or practically all—the work there is here. How can you beat that?"

Perry puffed thoughtfully at his after-breakfast cigar. He regretted that he had been led into a controversy on a subject which, after all, was no concern of his.

"I'm satisfied if you are," he said after a moment. "Let it go at that. Sorry I spoke."



"But when you insinuate that I'm a dead one you make me sore."

"But you know darned well I'm not satisfied," persisted the other. "I want to live here for the sake of my wife's health; but a man can't live where he can't make a living. I'm about ready to quit and go to some town where I can make day wages, anyhow."

Perry had left his prosperous business in Millville for a short vacation. He had elected to spend two weeks in Seaside largely because he had learned that his old friend Wharton lived there. It had been his intention to divorce his mind entirely from business. So far as his own affairs were concerned, this was easily accomplished; but his well-meant remarks seemed to have made him a partner in Wharton's worries.

"If you're getting all the business there is here," he said slowly, "and are charging fair prices, yet still can't make a living, there is only one thing to be done. Create more business."

"That's what you said before. But how-"

"By showing your customers and your potential customers new ways in which they can spend money profitably for your product. If there is a line in the world that requires more selling than printing, I don't know what it is. And if it is sold intelligently and conscientiously, there is nothing in the world that does more good to the man who buys it."

"I'll agree with you, of course," put in Wharton, impatiently, "but all that lecture doesn't help me a bit. I don't believe you or anybody else could create printing business in a town like Seaside. If you think you can, I'd like mighty well to have you try."

"I accept the challenge," said the man from Millville. "If within the next week I don't bring you at least one fair-sized order that you will admit was the result of creative salesmanship, I'll buy you a hat. If I do, I want you to stop your kicking about hard times and show me some first-class fishing."

"That's a bet," agreed Wharton, "and I hope I lose."

Having committed himself to a task which he well knew was none too easy of accomplishment, Tom Perry went into action without delay. An hour spent in studying the records of the Seaside Printshop gave him a line on the class of orders which Wharton had been receiving from the local merchants. Then he sallied forth to visit each possibility, not to solicit orders but to select the establishment which, in his opinion, was most in need of the benefits of printers' ink. It was nearly twelve o'clock when he returned, and in company with Wharton walked up to the latter's home for noon-day dinner.

"Mrs. Wharton," he said to the smiling young woman who met them at the door, "if it isn't too much trouble, I wish you'd give me a hungry man's portion of the same kind of sausages we had for breakfast."

"Like 'em, do you?" laughed Wharton. "So do we. Fritz Hergomeyer makes the best sausage I ever ate. He has a formula that has been in his family for a hundred years."

Half an hour later, when the trio sat at table, Perry said:

"George, you give Hergomeyer an occasional order for sausage or other meats, and he reciprocates with an occasional small order for bill-heads, etc. It seems to me that you two ought to be of more use to each other than that."

"I get everything he buys in my line. He gets all I buy in his line. That's even, it seems to me."

"Don't you see any possibilities beyond that?"

"Why, no. Hold on! I suppose you mean I might get him to buy more printing—circulars, or something of the kind. No, I don't see it, and Hergomeyer won't either. Everybody in Seaside knows his sausage."

"But there is a lot of territory outside of Seaside."

"And lots of other sausagemakers. How in the world—"



"I wish you'd give me a hungry man's portion of the same kind of sausages we had for breakfast."



"I get everything he buys in my line."

"Come down to Hergomeyer's shop with me this afternoon, and let me do most of the talking. You will? Good! Just now, I'd rather eat these sausages than talk about them."

They found the young meat merchant was very willing to talk about his product, and highly flattered that so metropolitan a personage as Mr.

Perry believed his sausage to be the very best on the market.

"Many tell me that," he said. "The summer people who come here for the bathing and fishing, even from Chicago and Detroit, they say the same. My sausage I make the same as my father's grandmother made it. Black's Market sells sausage, but not like mine. The good trade comes to me, after they find it out."

"There was a man up in Wisconsin," said Perry, "who found himself in bad health—bedridden, in fact—with a family to support, and practically his only asset a recipe for making sausage. It was good sausage, but no better than yours. Mr. Hereomever."

"There is no better sausage than mine," said Hergomeyer.

"I think that is true. But to go back to the man in Wisconsin. He had his young sons make the mixture under his supervision, and for a long time he sold it to the local trade, just as you do. He made a living, and that was all."

"Just like me," said Hergomeyer.

"Exactly. Then one day it occurred to him that he was not making the most of his opportunities. Perhaps some one suggested it to him, just as I am doing to you. He began to advertise, to put a name to his product, to let the world know that the name stood for unvarying quality."

"My sausage is always the same," said Hergomeyer.

"To-day that man is wealthy, his children have had every advantage of education and the opportunities that wealth brings. The sausage is just the same as it was when he mixed it in his kitchen in a wooden bowl. It is no better now than it was then. He is rich to-day simply because he did not wait for business to come to him, but went after business."

"What is that man's name?"

Perry told him.

"That is a true story," said Hergomeyer, thoughtfully. "I have heard of him and I have eaten his sausage. It is not so good as mine, I think. At

least, it could be no better." He was silent for a moment, then he placed his hands on the counter and leaned forward, his eyes sparkling. "How does one begin this advertising?" he demanded.

"By the end of the week," said Perry, "I'll be able to put before you samples of the most effective advertising that has been done along those lines. As a starter, I'd sell the sausage in paper boxes bearing the name, calling attention to the fact that the same formula has been used for a hundred years. You can charge enough extra for an attractive package like that to cover the additional cost. Also, I'd get the names and home addresses of all the transients who buy from you, and offer to keep them supplied by parcels post, after they get home. Send them an attractive circular every month or so. You'll soon build up a business that will surprise you. And there are other methods which we can go into later."

"I want those boxes," said Hergomeyer, "if they don't cost too much."

Perry turned to Wharton. "You can have an estimate for him this evening, can't you, George?"

"I surely can, and will," agreed the printer. "About four o'clock, Fritz."

"Now, that," said Perry, as they walked back to the shop, "was rather slap-dash work. The thing to have done was to get the facts and figures before talking to the prospect at all. Then you are prepared for all emergencies and can sign up on the spot. Still it will serve as an illustration of what I was talking about. That is business actually created, and it is going to help both you and Hergomeyer—yes, and the people who will thus be introduced to the delights of Hergomeyer's sausage."

"You've convinced me," admitted Wharton.

"Then I've been thinking about the bank. They don't seem to advertise at all. I'll bet if you studied that situation you'd find a strong

possibility for business. Banks are doing a lot of advertising these days, so it will not startle them to broach the subject. But I'm not going to tackle anything more. I want to go fishing."

"Unless I miss my guess," said Wharton, hopefully, "I'm not going to have any time to go fishing."



"There is no better sausage than mine."

PREPAREDNESS AND DUMMIES

By L. E. WOLLNER



N these days of highly developed salesmanship and keen competition in the printing business the "dummy" has become an important and in many instances an indispensable factor in landing the big job. Few salesmen to-day have the temerity to enter bids for a catalogue or booklet, or even a comparatively unimportant folder, without submitting a

dummy at the same time to give the customer a fairly adequate idea of how the job will look when completed. Not a few printshops attach great weight to the pulling power of dummies, and hence go to considerable expense and trouble preparing them.

Often the dummy is the result of much consultation and planning by the high lights of the establishment. The typographical expert or layoutman, the artist, and the sales-manager, get together with the salesman handling the particular prospect who is going to be bombarded with the heavy ammunition of the shop; the line to be advertised, the pretensions of the advertiser in his field, the scope of the particular piece of publicity proposed, the approximate amount the advertiser is willing to spend—these larger considerations, with the details as to format, manner of distribution, illustrations, stock, type, etc., must all be carefully gone into, so that the prospect will get the impression from the salesman with his dummy that his is the firm that can and will give the service he is looking for. And where competition on the job is specially keen, the man who has been able through his dummy to show the shrewdest conception of the customer's needs—even though it may not be what he originally pictured to himself—will land the job, everything else being equal.

Now dummies cost money. Indeed the actual preparation of them is a considerable expense. The cover naturally receives the most careful attention, for it is an indisputable fact that the success or failure of a piece of advertising literature is often determined by its exterior. If the cover is not pleasing and inviting, the inside pages that present the real selling argument may not get even casual attention from the recipient. And again, if the first glance arouses interest, there is no doubt that some of that interest will be carried along unconsciously into the perusal of the argument, and thus the battle is half won at the very start.

But this is not intended as a psychological dissertation on advertising. I leave that to abler men.

To get back to our dummy. The cover needs the services of an artist, of course, if it is to be anything but a type design. But if it is decided that a

type treatment is sufficient, then a compositor is assigned to the task, either to follow out his own ideas or to execute the design of the layout-man. This is an expenditure that can not be avoided.

But how about the text pages? Usually in a well-prepared dummy there is shown the first text page followed by a double spread. Sometimes even more pages are shown, with a variation in treatment. The sample pages, then, are set on the machine, or by hand, as the case may be; often cuts are inserted in the typematter; press proofs are pulled, and submitted to the layout-man. The first result is not always satisfactory; in fact, it seldom is. Back to the composing-room come the instructions to put another point through the lines, or perhaps draw in the measure, or widen it; or after the positions of the cuts. Sometimes an old-style face is found not to give quite the "color" or "expression" sought, and the pages have to be reset in modern. For rarer than the proverbial hen's teeth is the layout-man who can truly visualize his job as he pencils his instructions on the marrins of the copy sheet.

Now consider the expense of the mechanical part of the dummy building. Not only the actual hours spent on it, but the upsetting, more or less, of the schedules. Generally the dummy order has a rush label on it, for no matter how long it has been in contemplation in the front office it seldom reaches the composing-room more than a few hours ahead of the time when the salesman "must have it to meet an appointment with the customer." So it is a case of breaking in on the machine; then a handman must be taken from his task to make up the pages. This may mean several hours' work. And then there is another cut-in on schedule in the pressroom for the proof, for few proof presses will give the desired result.

Altogether the getting up of dummies is a nuisance to the mechanical department and an expensive proposition. The average foreman hates it because it entails a lot of labor and fuss without getting him anywhere in his regular work.

This was my experience for years until I hit upon a method which eliminates this cost, labor and annoyance. This is how I did it: Whenever one of my keyboard operators (shop with monotype equipment) had an idle spell he was given a piece of copy, picked at random from a magazine and edited to the extent of killing the paragraphs, and told to set it on widest measure in whatever size and arrangement he had on his machine. The spool was then put away. When a caster would finish a job set in the same type arrangement and size, it would be run through, and then put away again until used for another face of the same size and arrangement. Thus every font we carried was treated. Having the width of the type forty-two picas, I made the depth sixty picas, giving a type surface of seventy square inches.

Then these solid type-pages went to the foundry and I had first-class electros made from them. Back to the stone and one-point leads inserted between the lines, and the lines gained over the depth of sixty picas killed. Another electro made; back to the stone for another point, making it regularly leaded matter; another electro made, and then into the melting-pot.

This I did with nine faces on the machine, averaging four sizes, 6, 8, 10 and 12 point. I followed a similar method with the foundry type we used for catalogue, book and folder work. The apprentices got a chance on this to practice straight-matter composition. At dull moments on the stone I had the electros locked up, two forms, sheet 31 by 42 inches. Four kinds of stock were used—white MF, coated, and antique, and India coated. As soon as a press carrying the proper ink required for the stock to be used was idle, on would go one of the forms, and we would run off a thousand sheets of each kind of stock.

I also had borders, ornaments and initials assembled into pages of the same size and printed on similar stock, but in two colors—red and black.

The sheets were then cut up into the separate pages, put up in cheap letter-head boxes, and labeled.

The boxes were placed on shelves in the stockroom, easily accessible. It took several months to get through with this job; but because of the way it was handled the labor cost involved was slight, the electros and the stock being the chief items of expense. And, believe me, I had to put up some powerful argument to the boss before I got permission to carry the scheme through.

But you can see how it worked out, can't you? Now, whenever a dummy is in preparation, unless a cover-page in type is wanted, the composing-room is not requisitioned. The layout-man sends to the stock clerk for the sheet or sheets of type he needs, selected from the loose-leaf sample-book on his desk, and thus eliminates the aid of the mechanical department as well as the necessity for visualizing the type-page. He need not wait a day or two for his dummy material, it is right there ready for the shears, to be cut into the size page required. Impressions of cuts similar to those to be used, or sketches by the artist or silver prints are pasted into position. Initials and ornaments in black or color are there for "spotting" up the page, and rules, if required, can be drawn in. With this material all ready at hand the layout-man has a chance to experiment with color, margins and diverse effects that the special setting of a sample page or two would not give him.

The type impressions are, of course, pasted up on folded sheets cut to the size of the trimmed book. But this is no objection, for if neatly done it will give just as good an appearance as though printed direct on the sheets. The reason for the various stocks speaks for itself to the dummy-builder.

In our shop it required about one hundred and fifty electros to complete the job, giving the layout-man six hundred sheets, considering the different stocks, to work with. We prepare on an average of five dummies a week, large and small jobs. The saving during the past two years on this item, after deducting the cost of getting up the sheets, has been considerable.

My firm makes a charge for the dummy work when the job is landed. But most printers have not the courage to do this, charging it up against overhead. To them this method of preparedness should prove of great benefit. The initial cost is, of course, chargeable to selling, the same as the salesman's salary, but will mean little when spread over a great many jobs.

It is a money-saver to the boss, and a time-saver and convenience to the layout-man and salesman, who can confidently say to a prospect: "I'll drop in to-morrow and show you the way we can handle this job for you." And he need not say it with any secret misgivings that maybe he can not get it through the shop for a day or two.

REVIVING BANKRUPT AND OUTLAWED ACCOUNTS*

By W. B. PARKER



CCOUNTS against men who have gone through bankruptcy, as well as those that have been allowed to outlaw, are usually considered absolutely worthless. Therefore, any plan that holds out a promise of reviving even a small percentage of this class of accounts is of decided interest to those who are unfortunate enough to have any on their books. It is true

that in the case of bankruptcy there is practically nothing that can be done at the time to secure any better adjustment than will be secured without effort should the assets prove sufficient to allow of any dividends for the creditors at all. The forwarding of the claim to an attorney will usually avail nothing except that there will be an extra and entirely unnecessary collection fee to pay out of whatever dividends may be declared.

But the experience of a large wholesale house proves that it is possible to collect a reasonable percentage of this class of accounts after the lapse of sufficient time. While such an account is not recoverable in a court of law, no matter how much the former debtor may be worth, there is no law against asking him to pay it, and if the method of asking is properly diplomatic some results are sure to be obtained. In the particular case mentioned it so happened that one of these former bankrupts was again on his feet financially and was possessed of the kind of conscience that demanded the

^{*}All rights reserved.

payment of all his former indebtedness regardless of the lack of legal liability. So he wrote to this house, enclosing a draft for the amount of his old bill as well as interest to date. This led to renewed interest in the subject of the so-called dead accounts, many of which had been long since charged off to profit and loss, and they were again looked up and listed. Then a letter was prepared, somewhat as follows:

Mr. Bankrupt Debtor, Chicago, Ill .:

DEAR MR. DEBTOR,-This morning we were very much surprised and gratified to receive a draft from an old customer of ours, who, like yourself, was compelled to take advantage of bankruptcy proceedings through no fault of his own. The draft covered the full amount of his old account and interest to date.

This led us to believe that there were probably others who felt equally as kindly disposed to us, and in this connection your name occurred to us as that of an old and valued customer with whom our relations had always been most pleasant.

We trust you are again meeting with the success you certainly deserve, and would be very glad to hear from you and renew our former pleasant acquaintance. If we can be of service to you in any way or at any time, just let us know.

The writer will look forward to hearing from you soon, even if only a few lines, and is enclosing stamped return envelope for your convenience.

Yours very truly,

A. DIPLOMAT. President. Wholesaler & Company.

This letter, with such alterations in wording as were necessary to make it fit outlawed as well as bankrupt accounts, was sent out to the entire list. While many did not answer, yet a number did, and made some arrangements to take care of the old account by instalment payments. Those who did not answer received several follow-up letters, or rather notes, merely referring to the previous letter and asking the favor of an answer. The following will indicate the style of follow-up used:

Mr. Bankrupt Debtor, Chicago, Ill .:

DEAR MR. DEBTOR,-Our president is very anxious to receive at least a line or two in answer to the note he personally dictated to you some days since. He wants to say that he fully understands you are probably quite busy just now, but that he will consider it a personal favor if you will spare a couple of minutes to write him.

Assuring you of our desire to serve you in any possible way, we remain, Yours very truly,
Wholesaler & Company.

Four of these follow-up notes were sent before the account was given up for the time being. But such satisfactory results were obtained from the list as a whole that it is the intention to attempt a similar plan every year or two. It not only brought in the money that would not otherwise have been received, but the by-product of restored good-will is considered to be of much value. Whether unconsciously or not, the average human being feels antagonistic to one he has long been indebted to and is inclined to do him an injury whenever the opportunity offers. It therefore follows that even where it is not desired to have any further business dealings with a debtor under any circumstances, yet it is very much worth while to have his good-will on account of possible influence with others with whom the creditor does want to do business, and the only way to overcome this antagonism on the part of the debtor is to induce him to make some kind of a settlement.

OPPORTUNITIES THAT MAY BE FORGOTTEN BUT NOT LOST

By CALVIN MARTIN

SUPPOSE nearly every reader of The Inland Printer remembers that sentimental verse about "The Ships that Pass at Night." In a recent trip I made through the Central States, this subject, applied to slumbering opportunities, was brought very forcibly to my mind. In one city I called on the proprietor of a rather modest shop and,

as usual, asked how business was. "Splendid" was his only answer. On inquiry I found he made a specialty of doctors' gummed drug-labels in rolls of 1,000 each, packed in nice cartons. This chap, about a year ago, sent out 8,000 post-cards to that many physicians in his immediate territory in the rural districts. Each card had an illustration of his carton filled with a roll of labels and showed a full-sized label. These he offered at \$1 a box of 1,000 labels, cash always to be sent with the order. Within two weeks he had to start hustling. It is a year now since he started, and while he invested \$80 for his advertising to start with, this was more than paid back in profits in less than two months. His orders average \$25 a day, cash in advance, and not one cent has he paid out in advertising since his initial investment. He has a good income and does not care for more work.

Now stop a minute. This man has covered only about four counties near his home. This same opportunity is on the ship that is passing you to-night. Why not think it over?

Here is another: How many articles do you buy every year that have the little tickets pinned on them? These pin-tickets are made with the staple put through but not clinched. Sixteen million are used every day, and as many more would be used if they could be furnished. A little money will start you in this line—then hustle some, and before you know it you will have all the business you can handle. Then you can put in your special machinery and take a much needed vacation.

Gummed tape is another specialty that can be economically produced. About the first of August the Christmas trade will be started on this line, and with a two-color tape from one-half inch to one inch in width, varied

in eighths of an inch, you can sell all you can make.

You have all seen the little merchandise tag with its oval and odd shape and punched for string. Of course, a special machine will make them faster than the way most people start; but why not expend a few dollars to convert one of your present machines so you can do this work until your trade demands that you make them faster so as to make quick deliveries?

Band labels, in rolls or books, constitute another specialty and there

are millions used around you every week.

Then there are drug labels. You will probably hold up your hands and shout, "Never." You have probably looked into it and find you local druggist can buy 5,000 of a certain size for, say, \$2.25. You take down the Blue Book from Philadelphia and find you should charge \$17.50 for that job or go into bankruptcy. Now the Blue Book is all right, but it was not compiled for specializs. It doesn't even tell you how to specialize. This man who charged your local druggist \$2.25 made over forty per cent on that \$2.25. Why not look into this? Or would you rather go out after jobwork, bid against every other job-printer in town, and some out of town, and after all the cream has been skimmed off for the customer, sit down to a bowl of buttermilk as your share for your energies?

Printers have given much attention to creating their several departments — their composing-rooms, their pressrooms, their binderies, their counting-rooms, their sales departments, their shipping departments. But there is one very important department only a few have incorporated in their businesses, and that is the information bureau. There are a few of the more progressive that have expert men on the outside all the time scouring the country and even going abroad, picking up every idea new to their plants and passing on them by a business and mechanical board. The medium-sized shops can well incorporate an information bureau to good advantage.

A few years ago a certain company in the Middle West wanted to place an order for 400,000,000 sets of labels, three to a set, one being about 4 by 5½ inches, in four colors, the other two much smaller. Nobody seemed to want this order. The manufacturer had to go east, and found a progressive house that had a well-equipped information bureau. When approached, no one became excited. They had all the data at hand. They knew the capacity of many mills, and knew within a week's output when they could get the stock. They had the records that told them where and

when special machines could be built and installed. Information regarding everything, even to the cases for shipping, was on file. They made their price and time of commencing delivery. Before signing the contract the purchaser asked what assurance he had of such deliveries. He was told "Our word and our information bureau are sufficient." That order now amounts to 750,000,000 a year. It was a specialty.

You have all heard of that disgusted man in Indiana that had a small shop and wanted to make money, but the other printers would not let him. He picked up a deposit-slip in the street gutter and commenced thinking. His floor-space is now measured by acres.

SALES/MAKING ILLUSTRATIONS AND SALES/MAKING PRINTING*

By E. W. HOUSER



HAT tons of printed matter go into waste-baskets every day does not reflect any lack of graphic excellence, nor does it reflect a lack of interest on the part of the producers. It does, however, indicate a vast economic waste in our field—not in overproduction, but in our failure to properly conceive the purpose of our product.

Ninety per cent of the purchases in our line represent a desire to influence people, and, in the majority of cases, with a view to affecting the most vital

organ in social life-the pocket-book.

If our customers buy our product for the purpose of improving their distribution and sales, and the effort fails—we fail. The fact that we are producing on customers' specifications may excuse us, but it does not relieve us of the responsibility when results fail to develop.

Until such time as we qualify to co-operate with our customers and work with an intelligent appreciation of the purpose of our product, we will have

price controversies.

As long as competition remains on a dead level of price, speed and output, we must expect to work for a pitiful profit; but as soon as we bring into our business an intelligent service that helps our customers fulfil their purpose, we are respected, self-respecting and more prosperous.

This is proved by those among us who are building along these lines, and it is proved by the success of their customers. It is proved by the fact that their customers invest in printed product, and find it profitable to reinvest in more of the same effort.

^{*}An address delivered before the Graphic Arts Division of the convention of the Associated Advertising Clubs of the World.

This means a development of permanent accounts and an elimination of competition. It means fewer peaks and fewer valleys in each year's production chart. Not only is it desirable, but the present period of commercial and industrial reconstruction demands that the graphic arts must necessarily become the most important element in the world's greatest problem—proper distribution of the fruits of all industry.

We have been chiefly concerned with mechanical production and its cost. Now we are interested in fully meeting the responsibilities that are forced upon us. I believe that we are ready to do more—that we are willing to

anticipate and create.

We are preparing to study the distributing and selling problems and prove that our product will bring system out of disorder, economy out of waste, profit out of loss; and that we are producing less than fifty per cent of the volume that can be used with profit to our customers.

We will show the manufacturer that it should not cost fifty per cent to sell; that his distribution need not be along lines of least resistance; that salesmen are expensive missionaries, but a most valuable element in proper selling. That by combining the talents of the writer, artist, engraver, compositor, pressman, binder and the postman in one intelligent service, he will reduce his cost of selling, increase his volume of business and benefit the consumer, and that is Society.

THE PRINTER'S SERVICE

If you have a printing service to offer for a price You must well define that service and the accompanying advice. Generalities, like blankets, may make a goodly spread, But they wear too thin in spots to keep conviction in the head. Words are costly things to put in type, so you should know them well As the first things in the service you to society would sell. Then how to dress them fitly in typographic style That will claim the casual interest and the cursory elance beguile. Comes in with illustrations for your judgment, skill and taste To make the finished work perform with a minimum of waste. That work, let's say, is ready in perfect shape to send-To whom and why we send it success will much depend. With lists of names of good repute all stenciled fair and clear The service printer mails the tale, and then from far and near Come inquiries about the goods of which the tale was told. Who answers these in goodly wise to turn that tale to gold? We wot not who, but oftentimes the service printer's toil Brings in the first fruits only for that obscure gink to spoil. So let the service printer take the whole job on himself-The expert in printed matter that boosts goods off the shelf.

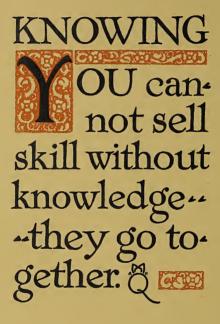




Robert T. Rice

The Work of a Nineteen-Year-Old Apprentice.

This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen
Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality,
117 West Harrison Street, Chicago. Design and lettering by Robert T. Rice,
an apprentice with the Windermere Press, Chicago, Illinois,



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Harrison Street, Chicago. Design and lettering by J. L. Frazler, chief instructor Inland
Printer Technical School and I. T. U. Course of Instruction in Printing.



A printer's value to the customer Helping the Advertising whom he serves is measured in the Manager. amount of help or assistance he can be in getting out the advertising matter or printing needs of that concern. One printer has worked many years with a succession of advertising managers, and has established a standard size for catalogue and circular pages of 9 by 12 inches, making circular and catalogue pages once made up and electrotyped interchangeable one for the other. This has effected quite a saving. This particular customer issues several large catalogues during the year, varying from 32 pages to 288 pages. The advertising manager always has on his desk a plentiful supply of dummies made up and trimmed to 9 by 12 inches, containing 8, 16 or 32 pages, This makes it convenient at any moment for the advertising manager to gather, in dummy form, the outlines of material for a small circular, or for one section of a large catalogue. The largest catalogue comes at the end of the dull summer season, so preparations are made in June for the first thirty-two pages of copy, which are given to the printer to set, make up in pages, and electrotype, being followed by the next forms as rapidly as desired. In this manner all of the copy is ready for the press the first of September, and there is no delay in publication when the final price-changes are made and the customers are clamoring for fall prices.

Good We believe in organization, therefore Unionism. we believe in trade-unionism. Many estimable persons detest the very name of tradeunionism because of the things they have experienced in the name of trade-unionism, which of course is beside the question. Trade-unionism is the idea of collective bargaining for the terms and conditions which are the rightful share of labor - an honest deal from society. Mistaken men hinder the work of this ideal and injure their fellow men and fellow workers by precipitating controversies either by being wantonly offensive and objectionable or by agitating over valueless technicalities, dragging their union into impossible situations before the world, and sometimes into

costly and useless litigation. The perfection of a reliable and trustworthy service is the ideal of trade-unionism, and there will be no difficulty about the market price and conditions where good salesmanship is used. Such service is too scarce, organized or unorganized. THE INLAND PRINTER has labored to show that if unionism is made attractive to the wage-earner in the truest sense, it will be equally attractive to the wage-payer. Unionism and Christianity have not suffered so much from direct opposition as from the things done in their name, but contrary to their philosophy and ideals.

Electrotyping Every industry has its own peculiar Solutions. technical problems, and the measures required to solve these problems and place the information in the right hands in the most practical way without disturbing the just equations of the industry differ. The International Stereotypers and Electrotypers Union, under the progressive leadership of the president, James J. Freel, has been making practical application of constructive trade-unionism, whereby the organizer in the vicinity of a plant having some technical problems to solve takes off his coat and gets things running smoothly for the employer. It is interesting to note in this connection that the Bureau of Standards of the United States Department of Commerce is engaged in a preliminary study of the problems of electrotyping, cooperating with a special committee of the International Stereotypers and Electrotypers Union. From the results of this preliminary work it is expected to outline and conduct a more exhaustive investigation of these problems. The bulletin issued by the Department states that a circular has been prepared by the Bureau of Standards to meet the demands of electrotypers for such information as is available on the operations involved in copper and nickel electrotyping. Owing to the small amount of exact scientific information known to exist upon the subject, the present edition of the circular is confined to a general discussion of the possible results of such work and to simple methods for testing and adjusting the acid copper sulphate

electrotyping baths. This circular, which is known as Circular No. 52 of the Bureau of Standards, entitled "Regulation of Electrotyping Solutions," may be obtained free of charge to interested parties upon application to that bureau, Washington, D. C.

Prices for Engravings.

The legal wrangling between the New York Trade Press Association and the Photoengravers' Board of Trade has doubtless benefited the lawvers considerably, but it is a very bad business for the two trade organizations concerned. In this controversy The Inland Printer occupies a peculiar position, which precludes us from approaching the subject in any other than a judicial attitude. We are a trade journal, and as such we are affiliated with the Associated Business Journals to which the New York Trade Press Association belongs. On the other hand, we claim to speak for the printing-trade, of which photoengraving is by no means an unimportant part. With the details of the legal arguments we are not concerned. If the fight is continued, as is unwisely threatened, in other cities, these details will differ from State to State.

In our view there are two points at issue. There is first the question of the prices of photoengravings, and secondly the right of combination to determine prices. To deal with the first point first: The revision of prices on the part of photoengravers is the result of cost-accounting, and also of the rise of the price of raw materials from which every industry is suffering as a result of the war. Neither the trade papers nor anybody else can hope to escape the results of the international situation. Indeed those who buy engravings are enjoying lower prices than the situation justifies. The cost of labor constitutes a very large element in this trade. Roughly speaking, wages account for about fifty per cent of the expenditure. Owing to their agreements, the labor union will not apply for higher rates until the end of the present year. In the meantime the men are working at lower proportionate rates than the economic situation warrants. There is evidence that the tendency of wages is upward. Economics takes no notice of agreements, and many employers have found it to their interest to pay above the agreed scale, because at the present rates good employees are restive, and if they can not get above the scale in one workshop there is a distinct tendency for them to move to another one.

All that, however, is by the way. We would urge our fellow trade journalists to reflect that while fifty per cent of the expenditure of an engraving firm goes in wages, the rest of it goes

largely in the purchase of chemicals, and it is precisely of such materials that the greatest scarcity prevails. There are at least five chemicals usually employed in photoengraving which are now absolutely unobtainable, and substitutes have to be provided somehow. These five materials are metal. amidol, glycin, ortol and rhodol. The substitutes available cause much extra labor, and it is difficult to obtain the best results. The prices of other articles used have advanced anywhere from twenty to twelve hundred per cent. Zinc sheets of the size mostly used for plates (22 by 28 - 16) have gone up in price \$1.33 to \$3.66 per sheet. Copper sheets of the same size have suffered an increase of from \$5.24 to \$7.34 per sheet. The photoengraving trade can present a staggering list of chemicals, all of which are used in their craft, and the prices of which have gone up to an amazing extent. Here are a few typical instances: Hydrochinone, from 85 cents per pound to \$7.50; potassium ferricvanid, from 40 cents per pound to \$7.50; potassium bromid, 45 cents per pound to \$6.50, and so on through the terrible list. The average increase is about two hundred and thirty-six per cent.

It may be that some of our colleagues of the trade press are feeling sore because the new scale will mean a greater proportionate rise on smallsize engravings, these forming the bulk of their demands. This, however, is also the result of costkeeping. Formerly prices were based upon the size of the plate, but an impartial examination proves that it does not require twice as much to produce an engraving of double size. Under this system of charging, therefore, the proprietors of magazines and others who purchase larger size plates had to pay higher prices than perhaps was strictly justified in order to cover a loss incurred on small engravings, such as are largely used in advertisements in trade papers. In fact, a very representative engraver remarked that the trade press were undesirable as customers for this reason, and he said he would welcome the adoption of the proposal that they should establish a photoengraving concern of their own. That, he thought, would teach them something. It is contended by photoengravers that even under the proposed new scale, which will in substance be used, although under the New York agreement it will not go forth as the official scale of the Photoengravers' Board of Trade, the users of small engravings are receiving a benefit to which they are not entitled, although to a lesser extent than formerly.

To sum up, we are led to believe that the photoengravers are on the whole justified in their attitude, though nobody would be more ready than we to criticize any attempt to force up the price of engravings to more than a reasonable figure.

It is very necessary, too, to say a word about the photoengravers' right of combination. It is pretty generally conceded nowadays that mere "trust-busting" is not a remedy for industrial ills. It is impossible for us to go back to pure individualist competition. Trade combination is not a mere means of pointing a pistol at the head of the customer and saving, "Your money or your life." Wherever a combination develops characteristics of this kind, doubtless measures should be taken against it, but there are many legitimate objects for which straight combination is absolutely necessary, and there is no trade in which it is more necessary than the one of which we are speaking. Where such a large proportion of the employer's bill of costs goes to pay wages, any smart workman is liable to think he can set up in business for himself on a small scale, his own skill and experience forming so very large a part of the necessary capital. In order, as he thinks, to get upon his feet, such a man is very likely to resort to undercutting, to the ruin of himself and the great detriment of the trade. It is surely not necessary at this time of day for us to dwell upon the evils of selling below cost. And there is no trade in America, we think, which has more reason to band itself together to maintain a reasonable scale of prices than the engraving trade.

The Press Association of India.

We have received copies of the Articles of Constitution of the Press Association of India, which were approved on December 31, 1915. This interesting organization has for its objects "to protect the press of the country by all lawful means from arbitrary laws and their administration, from all attempts of the Legislature to encroach on its liberty, or of the executive authorities to interfere with the free exercise of their calling by journalists and press proprietors, and for all other purposes of mutual help and protection which may be deemed advisable from time to time." need for such an association is plain. We have mentioned it in The Inland Printer on previous occasions. Of course all governments which do not derive their authority from those whom they govern desire to keep a firm hand upon the press, and probably none but popular government is possible where the press is free. We need not, therefore, be surprised either because there is a tendency to seditious writing in India or that the Government keeps even the responsible press very much in bondage. On the other hand, the Press Act, which was in full operation some years before the war, was of such a character as to make it necessary for some measure of protection to be taken in the interest of the development of the

press. Under the terms of that Act, while no censorship was established, printing-plants are liable to confiscation when they incur the displeasure of the officials. Clearly, if we grant that control is necessary, a censorship would be preferable, for whilst to American sentiment, at any rate, it seems sufficiently repugnant, it is far better to have one's writing sub-edited by an official than to have one's plant, representing maybe the savings of a lifetime, confiscated. And it must be remembered that in at least one case which was brought before the Calcutta High Court on appeal, Mr. Justice Jenkins said that there was clearly no turpitude attached to the offense, and that the defendant had lost his book, but had retained his character. Naturally enough, many presses refuse to print periodicals which they do not themselves publish, and have confined themselves to jobbing. A great many cases are known of papers which were projected, but which were abandoned before they were born on account of this Act. Many very important papers have fallen victims to it, and not a few have ceased to exist. It is clear that such a law, in the name of controlling the press, is really making any press worthy of the name an impossibility. It is keeping back the development of the whole printing art, and therefore of the trade, the education, and the general development of the country. Of course in war time exceptional measures are necessary, but everything we have said applies to the condition of things existing before the war.

Among the names connected with the Press Association are those of Mrs. Annie Besant, Mr. B. G. Horniman, of the Bombay Chronicle, and the Hon. Surendranath Banerjee, who officially represented the native press at the Imperial Press Conference of the British Empire held a few years ago in London.

That native Indian printers are capable, under proper conditions, of producing extraordinarily good work, is proved conclusively by the beautiful book of specimens sent out by the Gujarati Type Foundry, of Bombay, a concern run entirely by Indian capital and Indian labor. This house produces a great deal of really excellent work, both in roman type and in the script of various native languages. It has recently sent us its specimenbook with insertions bringing it up to date, and although some of the display-work is what American printers would consider old-fashioned, it is doubtless suited to the requirements it has to meet, and the general workmanship is of the highest class.

The secretary of the Press Association is Mr. B. J. Horniman, of the *Bombay Chronicle*.



INDUSTRIES ILLUSTRATED—IN A KNITTING MILL.

No. 12.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of contributors. The property of the contributors of the contributors of the contributors of the contributors of the contributors.

"MERRITT GALLY, PRINTER-INVENTOR."

To the Editor: NEW YORK CITY, June 13, 1916.

In the June, 1916, issue of your magazine, pages 348-349 thereof, is an article under the caption, "Merritt Gally, Printer-Inventor," by one Henry L. Bullen. Having regard to your note of the 9th instant, in which it is stated that you "shall be pleased to receive a revision of the statements which you (I) find objectionable," I beg to present the following brief review respecting several of the assertions contained in the aforesaid article.

By way of preface, I beg to state that in so far as I am personally concerned I would not dignify the author of the Gally article by making this rejoinder, and am only constrained to do so because of its appearance in The INLAND PRINTER, which gives accessory respectability to the article; to satisfy the indignation of various personal friends and associates, and, which is even more to the point, in that the good names of the early executives of the Colt's Patent Fire-Arms Manufacturing Company, of Hartford, Connecticut, all now dead, are covertly, but none the less maliciously, slandered.

I shall take up the several points to be adverted to as nearly as may be in the respective order of their appearance, although the presentment has not been made in proper chronological sequence.

Firstly, as to the composing-machine: I happen to know about this, for the somewhat good reason that I assisted in securing various materials and in the construction of the one partially completed model which was made. It was not carried through to completion, nor even to a state of experimental operation. A few hand-pressed matrices in papier-maché were produced, of which it is probable I have a remaining sample. As to the use of his patents, I have consulted Philip T. Dodge, Esq., president of the Mergenthaler Company, and have his reply, under date of the 8th instant. I quote the following excerpts therefrom:

"Gally never invented or patented anything which was used by us in any commercial linotype machine."

"We took an assignment, or a license, under two of his early patents on a form of machine which proved to be inoperative. We never paid him a royalty; never made use of his inventions in any way, and he is not entitled to the credit of having invented anything which ever appeared in a commercial linotype machine."

"It is untrue that this company paid Gally for the wedge now used in the linotype machine for mechanical justifications. The company used only two justifiers. One was the stepped wedge, invented and patented by Mergenthaler, and the other was the double-wedge justifier now in universal use and patented by Shuckers, the patent having been purchased by the Linotype Company." Mr. Dodge was a distinguished member of the patent bar before he became associated with the Linotype Company and is therefore qualified to speak authoritatively from all sides of the question. Moreover, and this is a point which Mr. Dodge may not have previously known, I was approached by a proposed syndicate which contemplated purchasing Gally's patents, for the purpose of lodging a patent suit against the Mergenthaler Company, and was offered a very liberal retainer to take charge of and expert the case. I declined upon the sole ground that, in my opinion, the patents were inept and could not be sustained before the Federal Court.

Secondly: The "machine for slotting or perforating paper" had previously been made and used for perforating the paper strips, or tapes, employed in connection with the automatic transmission of telegraphic signals. It consisted, essentially, in a punch and die whose operation was controlled by means of a wedge actuated by an electromagnet. How do I know this? The "puncher" was made by Mr. Hand, a machinist in Rochester, New York, to whom I recommended Gally.

Thirdly: "Contemporaneously with Edison he completed a telegraphic instrument . . first tested successfully . . . at Washington." The italics are mine. Mr. Edison's revolutionizing invention was the quadruplex system of transmitting Morse signals. Prior to Mr. Edison's invention Mr. Stearns had succeeded in transmitting two messages, by duplexing, simultaneously over the same wire. What Gally attempted to do was to send a plurality of signals, multiplexing, by means of mechanical control, which involved that two or more sets of widely separated instruments should be maintained in a state of nearly, if not quite, perfect synchronism. Two crude, experimental instruments were made. Through the influence of Generals Quinby and Ingals, a test was arranged for with General Meigs, then chief of the Weather Bureau, at Washington. The circuit was a line between a room in the Capitol building and the offices of the Bureau. The "instruments" had not been previously tested in electrical circuit. I went to Washington, at the express desire of General Quinby, who paid a portion of the expense, to assist in the installation and operation. After some days and nights of strenuous application, the exceedingly complicated circuits were apparently completed. The only "successful" result, and it yet lingers in my memory, was my being knocked out of a chair owing to the slippage of a screw-driver which, for some unknown reason, closed the line-circuit through myself! In a word, the experiment was a complete failure; Gally dropped the scheme completely; "switched" over to an automatic pin-wheel system, and from that diverged to the before mentioned "machine for slotting or perforating paper."

Fourthly: Yes, Gally preached at Marion, New York. My parents were members of his church, and I, perforce of parental authority, had to, betimes, attend. I have no recollection that "his voice failed," but do very clearly remember that the congregation was sadly riven. If one will get out his presumably well-thumbed copy of Robert Burns and reread "Holy Willie's Prayer," then no more need be said in this connection.

Fifthly: "His printing-press was first built in Rochester and was immediately successful." After repeated remodelings, in which several experienced mechanics participated, it is true that the press was energetically marketed and favorably received by the trade; and it doubtless would have proved reasonably successful but for several controlling defects in its design. These were so serious that, after a short period, the press had been given such a "black-eye" by its purchasers that the business was paralyzed. The exploiters of the enterprise were Messrs. Hamilton and McNeal; young men of excellent standing and of considerable affluence. Hamilton had served as a captain in the Civil War. Gally exacted his royalties to the last farthing. Under his license-agreement, any failure to pay a patent royalty, as and when due, served to automatically terminate the contract. Over \$100,000 had been sunk. Hamilton and McNeal were financially ruined and for years afterward made their living by serving in clerical positions. Gally having the sole title to the patents controlled the situation. Through the intermediary of the late Robert Coddington - and solely through him - the Colt's Company were induced to purchase the defunct plant and take a new license; but allied therewith was another concern, E. V. Haughwout & Co., of New York, friends of Coddington, who undertook the sale of the press, Gally again receiving a royalty - a definite sum per machine

Neither the Colt's Company nor the selling agents were experts in printing machinery. The Colt's Company were given to understand, categorically, that the cause of the primary failure of the press was due to defects in manufacturing, whereas the cause was deeper seated, far more serious, namely: fundamental defects in the design. Result: same as before: the selling company could not successfully, that is for any lengthy period, market a press which was as likely to wreck itself in six months as to remain operative. The Haughwout Company failed. The Colt's Company was "landed" with a large accumulated stock of assembled presses and machined parts.

Coddington had meantime made an alliance with a Mr. Kingsley, of Philadelphia; and, upon the payment of a certain sum to Gally, went to England and there exploited the enterprise; it failed. When Coddington returned to New York he was "flat broke"; Gally refused him any pecuniary assistance; I "staked him" and he eventually honorably made good.

Observe that, strangely enough, every one who had thus far touched the affair had been "stung" except, only, the great "inventor."

Sixthly: It is categorically stated that Gally was the originator of many distinguishing features. He was not. Many of them had previously appeared in the old "Globe" press, succeeded by the "Peerless," made at Palmyra, New York, a few miles south of Marion, and to whose works Gally had free access; which he, as a minister of the gospel, perhaps availed of for missionary purposes.

The rocking platen, broadly, had been invented, and patented, but not used, by George P. Gordon. The camaction, for actuating the carriage, was the work of Carroll Davis, who was later with the Colt's Company. In so far

as there was any novelty in the solid frame, it was solely due to Mr. Phinney, a pattern-maker, whose son I know well; he is now the super-intendent of the Rangoon (India) Mission Press and knows whereof I speak. Mr. Phinney was never given any credit for his work; but Gally, later on, worked through a patent for a cored-bed upon the argumentative assumption that it was a stronger structure than if solid!

Seventhly: Now, as to what the foregoing leads: The article states, "The steady prosperity of his printing-press business was rudely obstructed when, upon the expiration of his main patent, his manager"—that is myself—and the Colva Arma Company combined to manufacture and sell a press of precisely the same principle but of different pattern and name, and refused to continue the manufacture of the Gally Universal made famous by Gally's genules." The italics are mine.

When the Haughwout Company failed the Colt's Company was confronted with a loss of about \$100,000 in addition to its investment in tools and machinery.

I had meantime become associated with the Colt's Company. As to what had been accomplished I will show from the statements of others. In a decision rendered by Judge Shipman in the United States Circuit Court, he stated as

"While John Thomson was manager of this business, he made many important improvements on these presses, which were not patented by him. These improvements were added to the presses by the Colt's Patent Fire-Arms Manufacturing Company, the most essential of which are as follows: The new style changer; the steel section gear wheel; the riding form-roller changer; the double-inking device; the chromatic-changer and ink-fountain; the gas blanks for hot stamping; the changer for paper-box cutting and creasing; the changer for paper-box cutting and creasing; the changer for book-cover inlaying; the changer for embossing, wood-printing, etc.

"The present universal adaptation of these presses to letterpress printing, wood-printing, book-cover inlaying, hot stamping, embossing, paper-box cutting and creasing and combined embossing and printing is the result of these improvements made by John Thomson and the said Company. The Complainant, appreciating these improvements, secured for himself German patents, without the knowledge or consent of John Thomson, or of the Company."

In a deposition sworn to by Hugh Harbison, treasurer of the Colt's Company, he made the following averment:

"That during the period from the time said business was put in the charge of John Thomson to the time when Merritt Gally took possession of the business, April 19, 1886, all the regular transactions between said Company and said parties were done with said John Thomson. That during the same period many alterations and improvements have been made upon said presses, which alterations and improvements have been accepted and made by said Colt's Patent Fire-Arms Manufacturing Company, and that in all such cases said Company conferred with said John Thomson only concerning such alterations and improvements, and received from him personally the plans and drawings necessary for the same; and this deponent verily believes from his knowledge of the business transaction between the said Company and said firm, that said Gally had very little, if any, knowledge of what alterations and improvements were from time to time made in said presses during that period. That such alterations and improvements so made by the device and invention of said Thomson and so applied by said Company in the manufacture of such presses, have greatly increased the

amount of business done by the parties to this action with said Company. That deponent verily believes, from all his knowledge of the business transactions between said Company and the parties to this action, that the great increase of the amount of business of said firm during said period and the success of said business and any good-will thereof of value is due entirely to the wise management and the mechanical skill and inventive ability of John Thomson, the plaintiff herein named, and not in any way the result of anything defendant Merritt Gally has done in said business since the said John Thomson has been engaged in it."

General Franklin also appeared in a concurring sworn deposition which he concluded in these words:

"The complainant (Gally) when he made the affidavit . . stated an untruth."

Eighthly: The principal persons who are accused of having "combined" with me in "rudely obstructing" the gains of this "child-like and bland" purveyor to the betterment of the Art Preservative of all Arts, were Major General William B. Franklin, vice-president and manager; Hugh Harbison, treasurer; Horace Lord, superintendent, and Mrs. Colt, the virtual owner, who constituted the executive staff of the Colt's Company, General Franklin was a graduate of West Point; served there as a Professor of Mathematics and later, as is well known, as a Divisional Commander in the Civil War. He has been well described as "being of too fine a character to even think a mean thing." Mr. Harbison and Mr. Lord had grown up with Colonel Sam Colt, the founder of the works. Mr. Harbison occupied many positions of financial trust and was prominent in the educational school system of his city. Mr. Lord was one of the most uniquely accomplished mechanical engineers of his time. Mrs. Colt was known as "the first lady of New England"; had the most exalted, sentimental regard for the good name and standing of the great works founded by her husband, and no matters of any importance, or involving contractural obligations, were acted upon by the company's executives without her sanction and approval. For upward of twenty years I maintained close business and also a very delightful social relationship with these people, having hardly "a scrap of paper" between us. Let these facts stand as against the gratuitously impudent, studiously false, insulting and libelous averments of one whose examination under a cross-examination would make an interesting exhibit, to say the least.

Ninthly: In conclusion, there is a further covert initiation, in the closing paragraph of the article, that there were those who "truckled" and had "astutely and legally acquired the prestige and profits of the business he had been deprived of in 1887; which means, if it means anything, and with respect to which THE INLAND PRINTER lends at least a quasi-endorsement, that we took that which was not rightfully ours. Well, "let us reason together" and see.

Gally brought suit to establish three points: (a) to acquire a trade-mark right in and to the use of the word "Universal," as the name of a printing-press; (b) to secure an injunction whereby, having control of the trademark, the Colt's Company could not market the machines which it had made, owned and paid for; and (c) to establish a conspiracy as between the Colt's Company and myself. Any proprietary right as to a trade-mark was summarily denied; which carried with it a denial of the injunction.

Therefore, the word became public, whereby any manufacturer was free to use it, as a common right, necessary

to distinguish the style of press it had previously denoted. Yet, although having established that fact, we thenafter voluntarily concluded not to further build and market the "Universal," thereby deliberately cutting loose from any previous alliances or any value which the trade-word may have had. In doing this we may perhaps be credited with understanding that such would leave Gally, or any one else, free to duplicate the press, and to sell it under its known trade-name, without the direct competition of its original makers. Gally forthwith did this, through contractual agents in Newark, New Jersey. The machine thus built was a complete failure.

The new press, which I designed, at the solicitation of the Colt's Company, was given the trade-name of "The Colt's Armory"; and this, later on, it voluntarily bequeathed to me. Upon the Colt's Armory Press" some twenty patents were obtained, none of which were ever attacked in the Courts. That several of these were generically novel is attested by the fact of their being classed as "mechanical movements" by the Patent Offices of the United States, England, France, Belgium and Germany. This is the machine which is referred to in the article as "of precisely the same principle but of different pattern and name." Yet it was fundamentally vastly more novel; yet, again, we had a perfect moral and legal right to build the old model, had we desired.

With respect to the charge of "conspiracy," it was conclusively shown by General Franklin and Mr. Harbison that I had never, directly nor indirectly, approached them with the view of making an alliance with the Colt's Company; that, on the contrary, the suggestion to do so came from it, Mr. Harbison coming expressly to New York for that purpose; that I was then the engineer for The New York Electric Subway Commission and had made a tentative engagement to exclusively take up the practice of patent law, having gone so far as to lease an office, in the Potter building, for that purpose; that Gally had for years been maintained in a position whereby he had obtained seventy-five per cent of the profits, under a patent contract in which none of his patents were effective, and that under no circumstances, whether I had assented to become associated with the Colt's Company or not, would it renew or have any further business relations with Gally. Result: The charge of conspiracy was promptly bowled out of court, and but for the contempt entertained for Gally by all of us, he would have been, and as matters later on showed should have been, made a respondent in a counter charge for libel.

I believe that at least many of the foregoing facts were well known to the writer of the article; for at one time he acted, or sought to act, as my agent in Australia. In any event, the effect of his utternees has been to falsify records. Thus, in a statement issued by me in 1887, with the approval of the Colt's Company, and mailed to a list of the printers in the United States, I stated:

"In the most positive terms it yet remains to be said that the plaintiff (Gally) has had every consideration due him in right and courtesy and beyond the measure of his just deserts. . . Our adversary prayed for Equity but in evident oblivion of the axioms, old as the law itself, that 'He who seeks Equity must give Equity,' and that 'He who comes to Chancery must come with clean hands.' Moreover, many expositions of this controversy have hitherto been publicly made in advertisements and trade-circulars by my press company, and at least in the essence, if not in complete detail, the facts are well known to members of the company which yet employs, so far as I am aware, the author of the derogatory article. Consequently, I deem it

to have been adequately shown that nothing herein stated is anywise different than would otherwise have been the case were Gally now alive.

Gally, indeed, was a person of intelligent artfulness and most remarkable in his ability to quickly perceive the point of a suggestion. But he missed his true vocation, it should have been that of an actor; for he could "well act the better part" which he himself was incapable of practicing and would ruthlessly disregard irrespective of friend, benefactor, business associate, or foe. In that regard do I join his post-mortem exploiter in the exclamation, "brave Gally!"; for he braved to do those things which, to men of honesty and decency, are abhorent. May this subject, as also the primary cause thereof, henceforth "requiescat"; but as to whether "in pace" this deponent charitably sayeth not!

Yours respectfully,

JOHN THOMSON.

NON-DISTRIBUTION.

CHICAGO, ILL., May 22, 1916.

To the Editor: In following my specialty, I have had to visit many different composing-rooms, under all kinds of management. I have done my best to absorb information, not only as it may relate to the work in which I am financially interested, but in everything that will make the human element in the printing-office more productive. I have asked the opinions of hundreds of superintendents and foremen about nondistribution. They are not by any means of one opinion about it, but the result of the examination of the proposition of non-distribution, without any bias except to know the truth, is that it is now my opinion that when there is able supervision and the proper physical accessories (tools, furniture and arrangement), non-distribution is the greatest cost-reducing factor that can be introduced into a wellmanaged printing-office.

Non-distribution, like Topsy, "just grew." Linotype slugs first showed the way. Then came the monotype. Display-types for advertisements were set on the monotype. Because the monotype product was relatively abundant, the shop superintendents did not watch the distribution as closely as they did of foundry type when lines had to be changed in proof. It was safe to put aside the lines for distribution at some more convenient season, because there was no danger of running out of sorts in the correction

In the onrush of business the "convenient seasons" for distributing sorts arrived less and less frequently, for the spur of lack of material was not present. It was only natural that the men became careless in handling the unused type, that the proof required changing and heterogeneous masses of pi rapidly accumulated. Wise foremen, rather than consume a compositor's time distributing this inexpensive type, ordered the whole pi dumped into the melting-pot.

There is no need to "guesstimate" about the amount of saving. Just take an average newspaper page of advertisements. Take the value of the average time to distribute all the type, rules and spacing material in the page. What is the value of the time to pick out the larger lines of foundry type, column-rule, etc., and dump all the remainder into the melting-pot?

How many pounds of material were dumped?

How much is the average cost per pound to cast the type that was dumped?

I have an idea what the results will be, and it seems to me that the caster people - the Monotype, the Thompson and the Universal - ought to get accurate figures and prove them to printers. Of course, they won't forget to emphasize the difference in the cost of caster type and the present prices of foundry type and what new type on every job means in appearance, and also the saving because of unworn material in platemaking and presswork.

I wish to take the full responsibility of writing this, and accent the repeated invitations editorially made in THE INLAND PRINTER to express honest opinions. If my opinion is wrong, those who do not agree have just the same privileges as I have used. R. O. VANDERCOOK.



William Barnett Hansford III.

Four-month-old son of William Barnett Hansford, instructor of printing at the Somerset High School, Somerset, Kentucky, William Barnett, III., is destined to become a follower of the art preservative of all arts, as his father and grandfather, besides two aunts, three uncles and a cousin, have preceded him in that calling,

SIGNIFICATION AND MISINTERPRETATION.

A young lady, much admired by a young man staying at the same house, was kissed by him one day, greatly to her indignation.

"If you dare to kiss me again," she said, "I must tell my father."

Kiss her again the ardent lover did.

Upon this she fled to her father's room, where she happened to find him examining a gun.

"Oh, papa," she exclaimed, "do run downstairs and show Mr. Muchlove your gun. He is so interested in guns."

"Very well, dear," was the good-natured reply, and down went the unsuspecting father.

Returning to his daughter, he remarked: "That Mr. Muchlove is so eccentric he is almost rude. He rushed out of the house as soon as he saw me and didn't say a word." Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Fourth British Printers' Cost Congress was held in London, May 16 and 17.

THE oldest printer in Perth, Scotland, John Gullen, died on April 3, aged ninety-two years.

THE Monotype Company has started a school at Bristol for operators on the monotype keyboard. THE Associated Typefounders announce a further

advance in prices of type — this time as much as twentyfive per cent.

A QUANTITY of sulphite pulp, sold recently, fetched £40

A QUANTITY of sulphite pulp, sold recently, fetched £40 per ton, or five times the price demanded for this commodity a year ago.

THE Herts County Council has decided to introduce slates in the local schools, now that the supply of paper is so much restricted.

G. F. Jones, secretary of the Bristol branch of the Typographical Association, has been appointed a magistrate for the city of Bristol.

THE Scottish Typographical Association is standing out for the same wages as men for women who are taking the places of men who have joined the army forces.

AFTER being published for over 174 years, the Keene's Bath Journal, of Bath, has suspended. The good-will and copyright have been bought by the Bath Herald.

A WAGES dispute in the printing and bookbinding trades in North and East Lancashire has been settled by an advance of 2½ shillings per week for all concerned.

THE present paper situation is more widely felt than may be supposed by any one who does not realize the extent to which paper enters into other trades quite apart from the printing industries.

THE Carnegie Trust has bought a house in Tufton street, Westminster, for a National Library for the Blind. The library now has 23,000 volumes of general literature and 3,500 volumes of music, and 6,600 readers.

As a result of a contention for an advance in wage of 5 shillings per week, the members of the Leeds Printing and Kindred Trades' Federation have secured a weekly war bonus of 2 shillings. A strike was already in sight, but luckly averted.

The compositors at Dumfries, Scotland, have secured an advance of 3 shillings in their weekly wage, though 5 shillings was their demand. The minimum wage for compositors is now 35½ shillings (38.63), and for linotype operators £2 (89.73) per week.

A LITTLE preposition crept into our last month's items and made us say that the Government had restricted the importation of papermaking materials to 33% per cent. This to is erroneous, the fact being that 66% per cent of the previous quantities are admitted.

How HARD it is to get a good system established is illustrated by the following, from the Publishere' Circular, which, in referring to the North American Review, says: "We notice that the title, date and number are printed to read from the top down, and not upside down. Millions more magazines are printed in America than in any other country, and the fact that the practical Americans, who scrap everything which does not justify its existence, use this right-side-up style of lettering is significant." A contem-

porary, referring to this, adds: "The other day the writer had the curiosity to look at the lettering on the backs of some of his own 'thin books,' and noticed that a decided diversity of opinion on the point seems to exist among English publishers. The backs of the Cambridge Press 'Manuals of Science and Literature' are lettered to read from the bottom up (though a Cambridge University Press 'County Geography' reads the other way), and so are Talbot's 'Antiquaries Primers.' Siegle's 'Langham Series of Art Mongraphs,' on the other hand, have the backs lettered to read from the top downward, while a couple of 'Homeland Handbooks' divide honors, one being lettered in the so-called right way and the other in the opposite manner. When practitioners differ in this way, how can the humble journalist venture to decide?"

THE Linotype and Machinery (Ltd.) Company has transferred its printers' metals and printing-type departments to C. W. Shortt, who for seventeen years was its sales manager. He will maintain an independent printers' supply house. The company was the British agent for the American Type Founders Company, whose productions Mr. Shortt will now handle in this market.

THE Master Bookbinders' Association gives notice that a minimum specific charge for warehousing signatures and partly bound stock has been instituted by London master bookbinders. The charge is: 9 pence per annum per 1,000 sheets of 16 pages or under, up to and including demy octavo; 1 shilling per 1,000 sheets of 16 pages or under, above demy octavo. For the first six calendar months stock will be carried free, but if quires are removed without binding, rent will be charged from the date of receipt.

A dispute regarding wages caused a number of union stone-preparers in Edinburgh lithographic-printing establishments to go out on strike. As a consequence of the affair the Amalgamated Society of Lithographers informed the masters that the members of the Edinburgh branch would refuse to handle stones or plates prepared by nonunion men taken on in place of the strikers. Next the Scottish Printers' Alliance of Master Printers instituted a lock-out in Edinburgh and Glasgow, more than 1,500 employees in the latter city alone being affected, including 200 pressmen, 600 compositors, 40 stereotypers, 300 binders and 20 members of the Operative Printers' Association: 300 girls working in papermaking were also affected. Not all of the master printers obeyed the lock-out order, which was issued on March 16. Since then the trouble continued up to April 14, when, at a conference arranged by the Board of Trade between representatives of employers and their employees, held at Glasgow, an agreement was arrived at and the wages to be paid determined, any questions arising as to the replacement of the men to be settled by Sir Thomas Monro, who acted as neutral chairman.

GERMANY.

On March 1 the number of union letterpress printers in Germany not yet called to the colors was 29,600, and the number of union lithographers 6,416.

Because he sold copper at a higher price than the maximum fixed by the Government, Sigmund Feuchtwanger, of Frankfurt a. M., was fined 5,000 marks (\$1,190).

Georg Hirth, publisher of the popular Neueste Nachrichten, of Munich, and honorary president of the Journalists' Association, died March 28 last, aged seventy-five.

ABOUT 6,000 union men engaged in bookbinding in Germany have, in the twelve months ending March 1, been called to military service, leaving 17,054 still available for work.

The wages committee of the German Typographical Union has decided to postpone the termination of the present wage-scale from December 31, 1916, to December 31, 1917; but the master printers' representatives in the mutual wage-scale commission have been asked to bring about temporary additions to the wages, to offset the increased cost of living due to the war.

THE authorities in Germany, says Vorwärks, issue in foreign territories sixty-six mewspapers, nearly all dallies. There are published in Russia nine newspapers, of which six are in German, two in Polish and one in Russian; in Belgium, forty-six, of which twenty-nine are in French or French and German, and seventeen in Flemish; in France, eleven, of which nine are in German and two in French.

FRANCE.

ACCORDING to the Matin, a gathering of old paper was begun in April, in Paris, and in the Seine, Seine-et-Oise and Seine-et-Marne departments. The gathering will probably be extended throughout France. It is assisted by municipal collaboration.

An annuity of 1,000 francs in favor of the apprentices and young workers in the Chaix printerly has been given in fulfilment of the wish of the late Mme. Alban Chaix. She designed this as a memorial of her son, Lieut. René-B. Chaix, who lost his life in the war. M. Chaix has also given an annuity of 4,000 francs, to be distributed among the workers in memory of Mme. Chaix:

Deserts the war, technical education in the graphic and allied industries is not allowed to languish in Paris. The Estienne School continues its evening courses, now giving twenty instead of twenty-two hours per week. The courses in old and modern typography are being held on Sundays by Eugene Soullier, teacher, at 80 Boulevard Montparnasse. The free lectures on technical and professional subjects organized by the administrative council of the Professional School of the Paper Industries are being held at the head-quarters of the syndicate, at 10 Rue de Lancry.

SWITZERLAND.

THE Schaffhausen Twine Factory announces an increase of 3 cents a pound in the price of twine.

On April 6 the Swiss Association of Envelope Manufacturers announced a sixty per cent increase in the price of envelopes.

WHILE advising the people to dispose of their old paper, useless books and periodicals, the military department of the canton of Lucerne warns them not to be tempted by the high prices for these to dispose of papers and books which have a documentary or cultural value.

ACCORDING to the last annual report of the Swiss National Library, the book production of the country was larger last year than in the previous year (1,718 for 1915, 1,470 for 1914). The output for 1915 was 1,121 in the German, 469 in the French, 46 in the Italian, and 62 in other languages. The library itself added 10,988 volumes to its shelves in 1915.

AGENTINE.

In July and August the Graphic Arts Institution of Argentine will hold an exposition to celebrate the centenary of the declaration of the independence of Argentine. It will be held at Buenos Aires, and will present exhibits of and give diplomas for all branches of the graphic arts and the book and paper trades.

On April 23, last, the third centenary of the death of Cervantes (Miguel de Cervantes Saavedra), whose "Don Quixote" is so familiar to us all, the Anales del Instituto Argentino de Artes Gráficas, of Buenos Aires, devoted a special issue to memorialize this famous Spanish author. It is a large octavo pamphlet of thirty-two pages, handsomely printed on antique-finish stock, in an elegant oldstyle type, with suitable page-embellishments in colors. A series of copies of title-pages of old editions in various languages is included in this memorial.

NEW ZEALAND.

Newspapers are exempt from the 1/2-penny war tax which the Government has just put on postal packets of all kinds.

THERE has been a serious shortage of print-paper in this country, owing to the increase in the circulation of newspapers, according to the United States Consul-General at Auckland. The imports for the first ten months of 1915 were valued at \$902,765 against \$872,860 for the same period in 1914. The urgency became so great that the newspaper interests chartered a steamer and sent it to British Columbia for a 3,000-ton cargo of print-paper. Print-paper is dutiable at twenty-one per cent ad valorem, with a reduction of twenty per cent ad valorem if imported from the British dominions, but even at this disadvantage American interests might get some business in New Zealand, since it is doubtful if Canada can meet the demands. Print-paper is now quoted here at 4 to 5 cents a pound wholesale.

AUSTRALIA.

Our of the 1,900 members of the Melbourne Typographical Society, well over 100 enlisted in the army during the first year of the war.

A Meleourne reporter, speaking of the effect of the war enlistments, says in part: "The chief lack of the printing trade here seems not to be a lack of skilled labor, but rather of unskilled labor. A neighbor of ours who runs a large printing establishment told me that it is almost impossible to get unskilled female labor, even at top prices, and it is hard to know what branches of the trade are absorbing this class of labor. He states that it will soon be necessary to give girls £3 (\$15) per week, afternoon tea, padded chairs to sit in, and a string orchestra to amuse them, if he hopes to carry on the work of collating, binding, pasting, etc."

BURMAL

PROFESSOR JAKOB HUSNIK, one of the pioneers of photo-engraving and founder of the photochemigraphic house of Husnik & Häusler, at Prague, died on February 26 last, at the age of seventy-nine. In 1868 he developed a photo-printing process, which he sold to Josef Albert, of Munich. In 1873 he was engaged by the Austrian Government printing-office, at Vienna, to introduce there the photographic and photoprinting arts. After returning to Prague in the eightties, he wrote several text-books on these arts, and in 1888 his little study evolved into the concern above mentioned.

mentioned. NEW SOUTH WALES.

At the last half-yearly meeting of the Typographical
Association, assent was unanimously given to the formation of the Printing Industry Employees' Union of Australia, which will supplant the Australian Typographical
Union.

A German book-trades exposition was held at Stockholm in April and May. It is said to have been very complete in its displays.

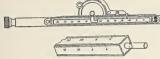
ACCORDING to the Novoje Vremja, the price of news paper has risen from 7 to 42 kopeks (3½ cents to 21½ cents) a pound.



To answer the ever-recurring question of "What is coming next?" we must not only know what is already being manufactured, but also what is in prospect in commercially undereloped form. The latter is reflected to a large extent by the newly issued patents, some of which cover derices already on the market, while others relate to proposed developments. Hence to presenting this digest of recent patents, prepared for us by a well known Chicago patent attorney, in a form free from the technicalities of patent-office wording. The number following each title is that of the United States Patent to which it refers,

Em-Scale for Monotype Machines - 1,183,139.

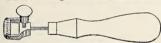
Has a number of scales on a bar which may be turned



so as to bring any one of the scales opposite the opening in the holder. Ferdinand N. Taub, New York city.

Film-Transfer Roller - 1,174,062.

A hand tool having a narrow brass roller covered with

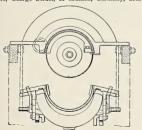


Film-Transfer Roller.

rubber tube and designed to do the work without smudging. Thomas S. Fox, Brooklyn.

Making Stereotype Plates - 1,175,477.

Instead of finishing stereotype plates on a separate machine, George Seidel, of Munich, Germany, does both

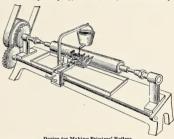


Device for Making Stereotype Plates.

the casting and the boring in a single and easily operated machine, the boring operation being shown in our cut,

Making Printers' Rollers - 1,182,982.

According to this patent, assigned by Samuel Crump to the Crump Company, of New York, the melted compo-

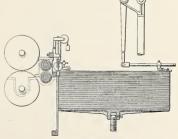


Device for Making Printers' Rollers.

sition is applied to a rotating roller through a receptacle which is automatically moved along the roller.

Sheet-Feeding Mechanism - 1,174,739.

A controller intended to prevent the feeding of more

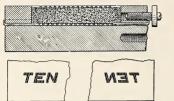


Sheet-Feeding Mechanism.

than one sheet at a time. Samuel M. Langston, Wenonah, New Jersey.

Subinking Mechanism - 1,174,642.

For simultaneously imprinting type and rupturing the fiber, as in check protectors, Herman C. Welter, of Roches-



Subinking Mechanism.

ter, New York, incloses the ink-pad in a spiral spring, so that the type will strike both the coils of the spring and the ink-pad.

Printers' Chase -1,182,418.

A chase designed for holding the form at an angle, so

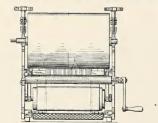


Chase for Holding Form at an Angle

that rules in the form will not cut the roller. Lemuel B. Patterson, Des Moines,

Hand Printing-Press - 1,175,497.

A hand press in which the inking is done by a ribbon

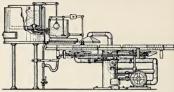


Hand Printing-Press.

through which the type presses against the paper. Herbert L. Ament, Los Angeles,

Electrotype-Backing Apparatus - 1,183,105.

Instead of pouring the backing-metal with a ladle, Joseph Nocheck, of Cheviot, Ohio, has designed an apparatus in which this metal flows over the shells direct from

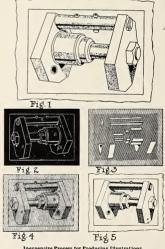


Electrotype-Backing Apparatus.

the melting-pot, after which the backing is cooled by an air blast.

Producing Illustrations - 1,179,749.

Arthur L. Ormay has assigned to the Hill Publishing Company, of New York, a patent on an inexpensive process for producing illustrations having only two grades of shading, such as a solid black and a pattern shading. For instance, to produce the general effect of the drawing of Fig. 1, a negative of a line-drawing is produced as in Fig.



Inexpensive Process for Producing Illustrations.

2. Then a copper or other plate is made from this negative and the areas which are to be shaded are gamboged on this plate, as in Fig. 3, after which a Ben Day film is rolled over the plate to produce the effect of Fig. 4, thus producing the plate from which Fig. 5 was printed.

Half-Tone Screen - 1,175,445.

By ruling a plaid pattern on the screen, J. Arthur H. Hatt, of New York city, produces a photoengravers' screen

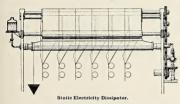


Half-Tone Screen

having three different degrees of translucency, without having any entirely opaque parts.

Static Electricity Dissipator - 1,183,337.

The static electricity is dissipated from the paper web by a moistener which is automatically moved into contact with the paper when the press is running and moved away



from the paper when the press stops. Patent assigned by Howard M. Barber to C. B. Cottrell & Sons, of New York.

Perforating Attachment for Job Presses - 1,175,570.

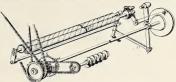
Intended to be attached to an ordinary job press without the use of tools, so that papers can be punched or per-



forated while they are being printed. Thomas A. Sullivan, Claremont, New Hampshire.

Bronzing Attachment for Label-Printing Machines — 1,179,689.

Instead of taking the labels to a separate bronzing machine after imprinting them with sizing, Weikel and Pugh, of Baltimore, provide rollers on the printing-press

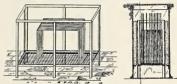


Bronzing Attachment for Label-Printing Machines.

for rubbing the bronze powder on the size-imprinted labels. They also provide for intermittently moving these rollers away and cleaning them with a brush.

Preparing Dry Matrices for Stereotyping - 1,182,470.

A humidor for moistening matrices before using them as matrices. The matrices are held upright within a cas-

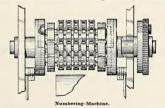


Preparing Dry Matrices for Stereotyping.

ing and a moistener is placed at each side of the matrices. John F. Frey, Indianapolis.

Numbering-Machine - 1,175,559.

Has the actuating means for the various numberingheads below the surface of the digit wheels, so that no



cutting or channeling of the inking-roller is required. J. H. Reinhart, assignor to American Bank Note Company, of New York.

Electrodepositing Copper - 1,174,466.

By this process, Stephen C. Babcock, of Hamburg, New York, and Elmer W. Hagmaier, of Lackawanna, New York, claim to reduce the required time and to increase the density of the deposit. They add to the ordinary sulphate of copper bath a certain proportion of phenol sulphonic acid.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Changing a Positive to a Negative on Zinc.

A writer inquires how to change an inked albumen positive print on zinc to a negative. This query has been answered in this department, but the esteemed *Process Work* adds to the formula Bismarck brown, which is an improvement, as follows:

Make up the following solutions: Saturated solution of dragon's-blood in alcohol; saturated solution of Bismarck brown in alcohol. Have a bottle of sulphuric ether handy. Mix 10 parts of the dragon's-blood solution with 10 parts of the Bismarck brown solution and add 5 parts of ether. When the albumen print is inked up and developed, dust with fine asphalt powder. Flow this print with the above solution and whirl if you like. When it is dry, develop with a mixture of equal parts of turpentine and benzole. This removes the ink and asphalt, leaving a negative image in dragon's-blood which is a perfect acid resist.

Stripping Dry-Plate Films Without Distortion.

One of the things we processworkers have wanted to do, but failed when attempting it, was to strip and turn a dry-plate film without distortion, and now comes "X. Y. Z.," in *The British Journal of Photography*, who tells of a simple method of doing it, as follows:

A useful and speedy method of stripping the film from glass plates in a dry condition is to first wash the negative thoroughly after fixing, then immerse for five minutes in a solution of potassium carbonate—18 sounces of potassium carbonate in 9 ounces of water. Remove from this solution and blot off the surplus moisture with a soft cloth, rub dry with another cloth, and then cut through the film at the top edge with a penknife. When the negative is thoroughly dry—that is, in about ten minutes—insert a needle under the film at the top corner and pull steadily, when the film will be found to leave the glass with perfect ease and certainty. This method appears to have no injurious effect on the film whatever.

Photogravure Press and Supplies.

When rotary photogravure for newspapers was introduced into this country we were obliged to depend for suples, including the presses, ink and copper roils, on Europe, and would have continued to do so were it not for the war. Here necessity again proved to be the mother of invention. After much experimentation, ink was made here. Then we solved the copper roll question by depositing copper shells on steel cylinders which were drawn on iron mandrels. Now The F. Wesel Manufacturing Company is building a newspaper and magazine press, invented by Charles Dausmann, who is also the inventor of the four-color rotary photogravure press that is running successfully in Brooklyn, New York. This new press will take any

width of roll, from a four to an eight column newspaper page. Among its novel features is an ink-fountain raising device, a side registering device which is used while the press is in motion, as well as a method of regulating the circumference register. The contact between the impression and printing cylinders is regulated by screws as usual, but, besides this, there is a lever that throws these cylinders out of contact in an instant in case of a break in the paper or for other reason. The inventor guarantees that the ink will be dried before the second impression, so there is no ink-drying attachment necessary with this press.

Another American-Made Emulsion.

The Ace Chemical Company, 345 East Thirty-third street, New York, announces that by the time this issue of The Inland Printer reaches its readers it will have on the market an American-made collodion emulsion equal to the best made anywhere. Color-plate makers have been almost entirely dependent on Europe for the collodion emulsion used. The war cut off the supply and brought them much inconvenience. It stimulated experimenters to search for the secrets of the foreign article. These the makers of the Ace collodion emulsion claim to have found. Their product has been tested for some months by a successful color-plate making concern, which offered a large sum for the sole rights to its use. The charge for this emulsion will be about \$7 to \$8 a quart, depending on the prices of the chemicals entering into its composition. As the cost of the chemicals decreases, the price for the emulsion will he lowered

Equalizing Charges for Engraving.

"Photoengraver," London, England, writes: "I am very glad to get a copy of your new scale for charging engraving, as we are doing our best to get them up to a paying point here. I can not quite understand the basis for your scale. I always understood that the basis idea was that the large blocks cost less per square inch to produce than the smaller ones. I wish you would enlighten me, as I want to be quite conversant with every argument that will put us in possession of facts."

Answer.—You are quite right as to the basic idea. Cost-finding systems in photoengraving plants all over this country proved that engravers were losing money on the small engravings. The customer using only small blocks was getting his engraving done for less than cost, while he profit in the business, if there was any, came from the customer ordering large blocks. This was not justice, so it was necessary to equalize the charges to correspond with the actual costs. This the new scale does in the most equitable manner. The charge for square half-tones is as follows: 5 square inches and under, \$22, 10 square inches

are charged at the rate of 25 cents an inch; 15 square inches, 20 cents an inch; 20 square inches, 171/2 cents an inch; 25 square inches, 16 cents an inch; and then from 30 square inches up the price is 15 cents an inch. As 15 cents an inch has been the standard charged by houses doing the best engraving, customers do not complain. In fact, when they find that every one is paying exactly the same price for similar work they are better satisfied than when estimating was guesswork and prices were suicidal. They find no more fault than when buying other standardized articles, like newspapers, magazines, or a glass of heer

Enamel Formula for Zinc.

"Etcher." Buffalo, writes: "I have been reading THE INLAND PRINTER for about twenty years, and get lots of

bite you can roll it up with ink and powder if you wish. but even for newspaper cuts I have not found that necoccopy "

Bleaching Stained Paper White.

F. R. D., Baltimore, writes: "I have an old, out-ofprint book to reproduce. The owner permits me to take the book apart, but the engravings in it, and some of the typepages, are stained as if with iron rust, so that they will not make good negatives. Will you oblige an old reader by telling him if there is any way to take out those rust stains without injuring the printing-ink?"

Answer .- The stains in the pages of that old book are what are termed "foxed" in the auction rooms. They get that name, possibly, because they are something of the color of a red fox. What caused them you do not care to know.



"While the battle rages loud and lone And stormy winds do blow.

Photograph by R. R. Sallows, Goderich, Canada.

tips from it. You certainly do keep readers posted on what is doing in the shop. I notice that some one asks about a good enamel formula for zinc. I got one out of your paper when I was learning the trade and have used it ever since, and it is so good that I would like my brother workers to know about it. It is simple if made up just like this: I take sixteen ounces of water and stir into it eight ounces of glue. I have 350 grains of bichromate of ammonia and fifty grains of citrate of iron and ammonia ground up fine in a mortar, which I then stir into the water and glue with a glass rod, and the enamel is ready. That is all there is to it, only I filter it well before coating the zinc with it. This enamel prints quickly. I develop under running water with a wad of cotton, exactly like an inked albumen print. Drain off all the water and flow with wood alcohol to drive off the rest of the water. Burn in with gentle heat until a golden yellow or rich brown. If burned in properly the heat will not affect the zinc at all. With this enamel you can etch combination line and half-tone to any necessary depth, for it will stand any reasonable strength of etching bath. It works just as nicely as enamel on copper, giving a clean, smooth line. After the first good

How to get rid of them is the question. Get a pound of chlorate of soda and make a bath of, say, one ounce of chlorate of soda to ten ounces of pure water, distilled by preference. Use this in a porcelain tray. Let one of the pages or illustrations of the book soak in this soda water for a little while and see the stains disappear. You can use this solution double the strength mentioned without injuring the ink. When the stains are gone, transfer the paper carefully to clean water, then dry under pressure between clean, white blotters and you will have perfect copy for reproduction.

Intensifier Costs.

"Engraving Company," Cincinnati, writes: "We note what you said in the March issue of THE INLAND PRINTER about the saving made by using hydrobromic acid instead of potassium bromid in the copper and silver intensifier. Our chemical-supply house says that the hydrobromic acid would be more expensive than the bromid. Is there no other substitute? '

Answer .- Gustav R. Mayer, of Buffalo, who suggested the use of hydrobromic acid, says that the price of this acid has gone skyward. He has been experimenting further with bromid substitutes and finds sodium bromid the cheapest of all, costing only about one-third as much as the other bromids. He suggests that solutions of copper sulphate and sodium bromid be made up separately so as to test 80 with an ordinary nitrate of silver hydrometer. To whatever quantity of the copper solution you take, mix with it one-quarter of the quantity of sodium bromid solution and you have a satisfactory "bleach." After washing and well draining the bleached negative, he recommends the following silver solution to blacken the negative:

Distilled wa	ater	 	32 oz.
			4 oz.
Nitrie acid		 	½ oz.
Citric acid		 	

This solution, Mr. Mayer says, will make a much denser dot than a plain silver nitrate solution, and will not precipitate the insoluble silver citrate that will form if citric acid only is added to get a good black deposit.

Why Engraving Costs More in England.

British photoengravers are striving to get their prices for work up to a "paying point," as they term it. Our researches as to costs, as well as their own, have shown them that they have always been making small engravings at a loss. Our figures telling the way prices for material have risen since the beginning of the war have prompted them to get out a similar table, from which the following items are taken:

			rer cen
Material. £	8.	d.	Increase
Copper, pound	2	3	86
Zinc, square foot	3	101/2	258
Chromic acid, pound	16	9	1,910
Potassium bromid, pound1	13	0	1,700
Potassium cyanid, pound	3	7	258
Hydrochinone, pound	7	6	850
Hypo., hundredweight	6	0	225
Iron perchlorid, hundredweight1	11	6	75
Mercury bichlorid, pound	9	0	177
Caustie potash, pound	12	6	1,150
Fish glue, dozen quarts4	5	2	89
Dragon's-blood, pound	10	6	152
Methylated spirit, gallon	6	0	112
Oak mounting-wood, square foot		7	65
Proving-paper, ream	6	0	138
Alachel ann not be had now the Covernment to	king	011	

When one sees another worse off than himself he should pity him, and the British photoengraver is therefore entitled to our full sympathy.

The Greatest Convention of Photoengravers.

The twentieth annual convention of the International Association of Manufacturing Photoengravers, held in Philadelphia, was without doubt the greatest convention of photoengravers ever held. All previous conventions had been educational, for the business was a new one, requiring study and research. Consequently, once a year the students of the business would get together in convention to compare notes. The selling-price of their products proved the most difficult subject of study. Finally they engaged professors, versed in cost-finding, to apply scientific methods of research to the problem, and at last it was solved. So that the meeting in Philadelphia was like that of the jolly members of a graduating class in a great university who felt that their long, hard studies were over and they were now about to proudly enter the business world masters of their art.

The program of the opening session, on June 22, included addresses of welcome by Harry A. Gatchell, president of the local engravers' association, and Mrs. John M.

Keenan, chairman of the women's Reception Committee, Mayor Thomas B. Smith, and H. B. French, president of the Philadelphia Chamber of Commerce. President E. C. Miller formally opened the convention, and responses to the addresses of welcome were given by E. W. Houser for the association and F. W. Gage for the visitors. Following the responses, the business incidental to the opening of the convention, such as appointment of committees, reports of officers and reading of communications, was transacted.

That afternoon, after the reports of committees, the important papers were by W. C. Huebner, of Buffalo, who spoke on a new field for photoengravers in the assisting of the offset printer: R. B. Teachenor, Kansas City, " How to Prepare Estimates"; Charles J. Doyle, Detroit, "The Necessity of Cost-Finding ": W. A. Allen, Hartford, "The Maintenance of Quality," and William Kennedy Palmer, New York, on "The Functions and Value of Local Credit Bureaus."

The second day's program comprised: "Fair Competition at Home and Abroad," O. F. Kwiat, Canton, Ohio; "Our Relations with Labor," Charles A. Stinson, Philadelphia; "Saving the Waste," J. C. Buckbee, Minneapolis; "Complete and Equitable Cooperation," B. O. Borgerson. Chicago: "Clause Ten," Oscar Kohn, Chicago: "Reminiscences," Louis Edward Levy, Philadelphia, and "The Golden Opportunity," F. W. Gage, Battle Creek.

During the afternoon the program was: "Creating a Demand for Photoengravings by Means of Publicity," J. W. Rawsthorne, Jr., Pittsburgh; "What of the Future?" Edward Epstean, New York; "Photoengraving in the Movies," W. J. Wilkinson, New York; "Credit and Finance - How to Collect Your Money," E. W. Houser, Chicago; "Governmental Aid to Business," Federal Trade Commission: "Cooperation from the Workmen's Point of View," Matthew Woll, Chicago, and "Some Up-to-date Cost Records," George H. Benedict, Chicago.

On the last day the program included: "Within the Law," A. W. Morley, Jr., New York; "Complete Organization," Henry Petran, Milwaukee; "The College-Annual Problem," B. J. Gray, St. Louis; "Proper Remuneration for Special Service," P. T. Blogg, Baltimore, and a most valuable talk on "The Standard Scale," by Louis Flader, of Chicago. After each of the papers there was much valuable discussion, and finally came the election of officers for the coming year.

Brief Replies to a Few Questions.

Van Z., Denver: Zylol, used to dilute the ink for rotary photogravure, is a coal-tar product. It evaporates from the ink almost immediately.

J. C. D., Newark, New Jersey: Shoes should not be reproduced direct. Make the best photographs possible, and then only after most careful retouching will proper half-tones be made.

Frank H. Clark, of The Eclipse Electrotype & Engraving Company, Cleveland, Ohio, has done a distinct service to his customers in his booklet on "Half-tone Screens and Their Uses." By showing results from freak screens one understands why the cross-line screen has been so universally adopted.

"Adsmith," New York: The silverware catalogue you sent for an opinion was successful because of the fact that subjects shown therein were photographed in a special studio in the factory before the silverware was polished. High lights were artistically put in, and much air-brush work was done on the photographs before the half-tones were attempted. In other words, the work was done properly.

AN EXHIBIT OF THE TYPOGRAPHIC WORK OF ELLSWORTH GEIST

WITH JACKSON-REMLINGER PRINTING CO PITTSBURGH - PENNSYLVANIA



MR. GEIST is a young printer who has made good. He drifted into the trade because it offered a means of livelihood, but realizing the high character of the calling, he threw his whole energy into the process of self-development. He studied the trade papers diligently and bought books which he devoured avidly, but the greatest credit he gives to the LT. U. Course His work is characterized by simplicity, good form and harmony. The reader is asked to note the agreement of type, border and ornament in the examples on the following seven pages. The growth and progress of the Jackson - Remlinger Printing Company is proof that such printing produces business. Mr. Geist has been a student of printing in Carnegie Institute of Technology

THE INLAND PRINTER CHICAGO

ANNOUNCING SUMMER OPENING



KOLB BROTHERS & HULSMAN COMPANY



AN ANNOUNCEMENT



KOLB BROTHERS & HULSMAN COMPANY

PITTSBURGH, PENNSYLVANIA

ANNOUNCE THEIR

ANNUAL WHITE OPENING

FOR TWO DAYS, MONDAY AND TUESDAY, MAY 15 AND 16,1916

AND INVITE INSPECTION OF NEW MODELS

CONCERT

GIVEN BY THE FACULTY OF THE DEPARTMENT OF MUSIC CARNEGIE INSTITUTE OF TECHNOLOGY THEATRE OF THE SCHOOL OF APPLIED DESIGN FRIDAY EVENING, MAY FIFTH ELOHT THIRTY



PROGRAMME

1 Organ Solo, Prelude "Le Deluge" Saint Saens
Mr. Koch

2 TRIO, Opus 11

(Piano, Clarinet, and 'Cello)

Allegro con brio Adagio

Messrs, O'Brien, Caputo, and Derdeyn

3 QUARTETTE No. 29 Mozart
(Flute, Violin, Viola, and 'Cello)
Minuetto Rondo allegretto grazioso
Messrs. Saudek, Malcherck, Scalzo, and Derdeyn

4 TRIO, Opus 32
(Piano, Violin, and 'Cello)
Elegia-adagio Schetzo-allegro molto
Messrs. Janson, Malcherek, and Derdeyn

5 Solo, Variations Op. 2 Sinding
(For two pianos)
Messrs. Schmidt and Janson



RECITAL

GIVEN BY

THE STUDENTS OF
THE DEPARTMENT OF MUSIC
CARNEGIE INSTITUTE OF
TECHNOLOGY
IN THE

THEATRE OF THE
SCHOOL OF APPLIED DESIGN
SUNDAY EVENING
APRIL THE THIRTIETH
EIGHT O'CLOCK



ANNOUNCING SECOND SPRING OPENING

LATE NOVELTIES AND

1916

ATE NOVELTIES AN NEW PATTERNS

WEEK OF MARCH SIXTH

KOLB BROS & HULSMAN CO

980-932 PENN AVENUE PITTSBURGH

Printing Prices



THE SPECIAL COTILLION COMMITTEE IS PLEASED TO INVITE YOU TO THE GRAND XMAS COTILLION AT THE REQUEST OF AND AS THE GUEST OF

M

Ingham, Geist & Canfield, whose business is to plan printing that sells goods & Number Two-hundred fifty-four Bellefield Avenue, Pittsburgh

A. VYRDE INGHAM

ANNOUNCEMENT WESTMORELAND COUNTRY CLUB



ON AND AFTER MAY FIRST, THE CLUB HOUSE WILL BE OPEN AND THE STEWARD WILL BE READY TO SERVE MEMBERS

IN ORDER THAT MEMBERS MAY FAMILIARIZE THEM-SELVES WITH THE RULES TO BE IN FORCE FOR THE COMING SEASON, THE HOUSE COMMITTEE ENCLOSES HEREWITH COPY OF SUCH RULES

WE TRUST THAT MEMBERS WILL AVAIL THEMSELVES MORE FREQUENTLY THE COMING SUMMER OF THE SERVICE OFFERED AT THE CLUB HOUSE, AND THEREBY ASSIST IN MAKING THE CLUB A SUCCESS IN EVERY POSSIBLE WAY

MEMBERS MAY USE GOLF LINKS, WINTER RULES, HOWEVER, TO PREVAIL UNTIL FURTHER NOTICE

Shakespeare's Comedy of

Two Gentlemen of Verona

as it will be presented by the School of Applied Design Carnegie Institute of Technology, on Friday evening, the twenty-eighth of April, at 8:30 o'clock

Cast

Valentine Milton D. Brown
Protest C. Fredrick Steen
Speed, fervant to Valentine,
Villiam Price
Altoia Guthrie
Lucetta,
Antonio, father of Protest,
Frederic McConnell
Clinton B. Tooley
Launce, fervant to Protest,
Villiam F. Mulligan

Silvia, Efther R. Fromme The Duke of Milan, Arleigh B. VVilliamfon Frederic McConnell Eglamour. First Outlaw. Norwood Engle Second Outlaw, Harold D. Barnes Third Outlaw, Howard R. Patterson The Host, VVilliam O. Strauer Urfula, Marguerite Bollinger First Servant, Mary Ricards Second Servant. Florence Little A Singer, Tames Bruckner

Scenes

Аст I

Hubbard Kirkpatrick

Thurio.

Scene 1, Verona, a public place. Scene 2, Julia's Room. Scene 3, Antonio's Houfe. Scene 4, Julia's Room. Scene 5, A public place.

Аст II

Scene 1, Milan, the Duke's house. Scene 2, Milan, a ftreet. Scene 3, Verona, Julia's Room.

Act III

Scene 1, The Duke's house.
ACT IV

Scene 1, Edge of the forest, Mantua. Scene 2, Milan, Silvia's Garden.

ACT V

ACT V

Scene 1, Milan, a Itreet.
Scene 2, The Duke's Palace.
Scene 3, Edge of the forest.
Scene 4, Another part of the forest.



The production is under the ftage management of Mr. Chas. Meredith, and is a revival of the one made under the direction of Mr. Donald Robertson, April 23, 1914. The Scenery by J. VVoodman Thompson.



In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Correct Placing of Groups on the Page.

One of the most difficult problems with which the compositor is confronted in his work on display printing, particularly in the composition of cover-designs and titlepages, is to determine the correct positions in which to place the groups of type-matter on the page. These positions are determined to best advantage by invoking the laws of proportion and balance, with consideration, also, to the necessity for pleas-

ing margins.

These laws of proportion and balance, principles of design, have long been in use by artists and designers, but, until very recent years, were understood by very few printers, the application of art principles to typography not being generally recognized. Thanks to the I. T. U. Course and to the trade journals, compositors more generally see that application now, and typography in general, displaywork in particular, has undergone quite a change - and that

change for the better - after a long period of mediocrity. The law of proportion is: "The small part shall be to the large part as the large part is to the whole."

Applied to the simplest problem of proportion which can confront the compositor, it means that if we divide a page into two panels, the small panel shall be to the large panel as the large panel is to the whole page.

Mathematically, this proposition works out on the basis of three is to five as five is to eight. To prove this proportion approximately correct, near enough so for all practical purposes, we take the fraction which represents the proportion of the small panel to the large one, threefifths, and the fraction which represents the proportion of the large one to the whole page, five-eighths, and multiply them by the numbers which will give a common divisor. Three-fifths times eight equals twenty-fourfortieths, and five-eighths times five equals twenty-fivefortieths, quite approximately the same thing.

We therefore divide our page into eight equal parts and give five of these parts to one panel and three to the other (Fig. 1, No. 3).

This gives us, mathematically, and without any question of personal taste, which is all too often of questionable

merit, the point at which to make the most pleasing division of the page. We do not advocate that the compositor figure this proportion to a nicety on every job he is called upon to handle, unless, perchance, he is one of those whom an understanding of the law fails to endow with the ability to "see" good proportion. A knowledge of the requirements for proportion, or pleasing variation, should aid materially in the development of good taste, which is quite

a different thing from per-

conal taste

This division of the page gives us what is known as the center of balance. If a single line of type is to be placed on that page, it should be in the position represented by the dividing-line between those two panels on the three-to-five ratio of proportion. In such position the line divides the white space of the page into pleasing parts, and we say it is well whitedout (Fig. 2).

Balance considered, the three-part panel should be

at the top, so that the line will be above center, for in typographical design, as in all design, one must give consideration to all the laws in combination if his work is to

If two groups are to be placed on the page, we place them in such positions that the center of balance between the two coincides with the center of balance of the page, which is, as stated, on this line which divides the page into two panels on the ratio of three to five. The position for the groups is ascertained by drawing a line from the center of one group to the center of the other and dividing the line at such point as will give to each group a part in inverse ratio to the size of the group. The point at which the line is so divided must be at the center of balance of the page (Fig. 2).

But the rules alone can carry us no farther, and for the rest we must depend upon good taste, influenced by a knowledge of what constitutes pleasing margins. While the center of balance necessarily remains the same, with that center as a fulcrum the two groups may be balanced in a number of different positions. As on the ordinary see-saw, two lads may maintain balance by moving toward the fulcrum, the center of balance, or toward the ends of



the board, the distance moved in each instance being in inverse ratio to their weight, so in balancing two groups on a page they may be shifted so that margins will be pleasing and not present too great a variation.

The correct positions. therefore, depend largely upon the width of those groups. If, on a coverdesign, for example, the upper group is a wide one, and the side margins necessarily narrow, the group must be placed closer to the border or the edge of the sheet at the top than if the group is a narrow one, and in order to maintain balance the lower group will naturally have to be placed nearer the border or the edge of the sheet at the bottom. The same groups may be balanced perfectly on pages of different depth, but if pleasing margins are maintained, the deeper the page the farther the groups will be from the center of balance. This idea can also be illustrated by the see-saw.

Two boys can maintain balance on a see-saw in a shed which permits the use of a ten-foot board only, whereas, if they move to larger quarters, they can see-saw on a longer board. The length of the board is of no consequence.

The groups should, therefore, be placed in positions where good balance and pleasing margins are combined. Generally speaking, the larger margin should be at the top of an upper group, but the variation should not be so great as to cause an appearance of crowding at the sides. The rule of proportion can be invoked here. too, and the top margin made of five parts to three parts, or equivalent units of space, for the side margins. In some cases, probably in the majority of practical cases, this position will have to be shifted slightly in order to place the lower group in a position where its margins will be pleasing; but, ordinarily, in well-balanced designs, the upper group is considerably larger than the lower group and the latter may be moved quite a space without making necessary a movement of the upper group, which will noticeably affect the margins. As on the see-saw, again, the one-hundred-

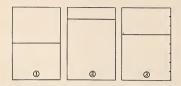
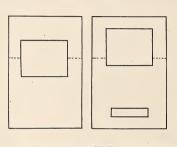


Fig. 1.



F1G. 2.

eighty-pound man must move but a short space to offset a greater movement on the part of a seventy-five-pound boy.

We have all seen designs in which a group appeared to crowd the border above or below. as the case might be, and we have said that the group was too close. In a good many cases. however, we should have qualified the statement. by the addition of "considering the large amount of space between the ends of the lines making up that group and the borders at the sides." It is, therefore, largely a relative matter. and the crowding is due more to the great variation in top or bottom marginal spaces and those at the sides than to the space itself. If such groups were wider. and the side marginal spaces reduced accordingly, the effect of crowding would not be so apparent, or would disappear altogether.

On pages of text-matter where the margins

are necessarily small they can not be laid out on the threeto-five basis of proportion, for to do so would make the three-part margin too small. The same thing is true in marginal spaces between groups of type and the surround-

ing border. In such cases the marginal spaces should be made about equal. In designs where the groups are narrow, and the marginal spaces proportionately wider, the three-tofive basis of apportionment may be followed.

A thing to avoid rigidly in the disposition of groups on a page is an effect of crowding, which is generally caused by too great a variation—or lack of proportion—in the marginal spaces.

In our next issue, under the head of an article entitled "Crowding," this phase of the subject, as well as others pertaining to the title, will be dealt with and illustrations made to show the ill effect caused by too great a variation in marginal spaces.

To no our work well, or to be careless in doing it, are as much different as working hard is from being idle.— Ischomachus.



Hanger by Gatchel & Manning, Philadelphia.



BY J. L. FRAZIER

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Chiu, 824-832 Berman Street, Chicago.

Suggestions for the Use of Italic.

One of our apprentice readers has written, "Why don't you give us an article on the use of italic?" We hasten to acquiesce.

The italic style of letter is said to have been designed after the handwriting of Petrarch, an Italian poet of the of the lines of the slanting italic and the upright roman capitals is very unattractive from an artistic standpoint. Italic is now primarily a vehicle for emphasis and dis-

tinction, which are gained through the variation afforded by setting the words on which emphasis or distinction is desired in italic in text otherwise set in roman. The same



Over thirty-three years of service to its readers, combining constructive and uplifting work in its chosen field, have made The Inland Printer by far the most potent factor in the trade. Its thousands of interested readers are influenced monthly and safely guided not only by its reading pages, but by its advertising pages, love its advertising pages also.



Over thirty-three years of service to readers, combining constructive and uplifting work in its chosen field, have made The Inland Printer by far the most potent factor in the trade. Its thousands of interested readers are influenced monthly and safely guided not only by its reading pages, but by its advertising pages also. You might try it on your sales problems.

Fig. 1.—An example which illustrates the emphasis given words set in italic in a page of roman. The same effect is gained by reversing the order. (See Fig. 2.)

fourteenth century, and was designed and first used by Aldus Manutius, a celebrated Italian printer, in the fifteenth century. It came into use because of a desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it being used in connection with roman capitals. It is occasionally so used to-day when typographers wish to impart a historical, Italian atmosphere to such designs as can be appropriately so treated. Such occasions are rare indeed and the average compositor can not afford to experiment with the style, for the variance in direction

Fig. 2.— Here the text is in italic, and the words set in roman stand out. The emphasis in both cases is due to contrast, not to any peculiar characteristics of the type.

end is gained by putting a word, or words, in roman in text set in italic (Figs. 1 and 2).

Early in its use, however, in the sixteenth century particularly, it was an approved letter for book texts. It is now seldom used for that purpose, for the reason that roman lower-case is more readable and more attractive in mass as well. It may be used with good effect for the preface of a book and is permissible for the composition of extracts. In the eighteenth century authors made free use of the italic, not only for the purpose of emphasis, but to enforce fine distinctions in subject-matter. To-day such a free use of italic constitutes, in effect, an affront to the intelligence of the reader, and is regarded as an exhibition of bad taste on the part of the writer. The compositor should use it for emphasis only when there is an absolute need for distinction in the text. An excess of italic spots and disfigures the page, confuses the eye, genus is specified by the first word and the species by the second, the generic and specific name together comprising the scientific name of the animal or plant, as Salmo irideus. The names of stars or constellations in astronomical matter are set in italic, but in medical matter terms are ordinarily set in roman.

114 Capitals for titles of honor

the Senate, the Assembly, the Chamber of Commercy, the Company, the Cha, and it is clearly intended that the word so selected is to apply to a particular organization, the capital letter always should be selected. This rule is to be observed in printing the abbreviated name of every organization or association when it is intended to specify a particular association, as the Synod, the Convention, the Union, the Typothete, the Parliament, the State, the Government.

TITLES OF HONOR OR DISTINCTION

Titles of distinction that immediately precede the name of a person should begin with a capital letter. No change to a lower-case letter should be made when the title has to be applied to an office or official of no conventional dignity.

Fig. 3.— Illustrating use of italic for the running-heads of a book, the text of which is set in roman. From "Correct Composition" by De Vinne.

and, by being used so frequently, really defeats the purpose it was intended to serve, for to emphasize too many points weakens the force of that emphasis.

Unfamiliar foreign words should be set in italic, but if requently repeated in the text, should be set in roman. Familiar foreign words, particularly those which have been incorporated in the English language and which appear in an approved English dictionary, are now preferably set in roman. Examples of these are post mortem, ante bellum,

Velocity of Wind

Fig. 5.—The variation in the slant of some italic characters causes difficulty in spacing. (See Fig. 6.)

alma mater, bona fide, vice versa, finis, pro tem., versus, and scores of others commonly used. Authors should not demand that such words be italicized, and if the style is left to the printer he should govern himself accordingly.

In text-books, treatises, etc., on botany, zoölogy and geology, the first letter of a name made up of two words should be a capital, each word being set in italic. The



This is to be the last meeting until next September and a program has been arranged wherein those features which have contributed so largely to the success of our past efforts have been truly outdone. A tempting menu will be offered to precede an evening of mental and musical entertainment consistent with the object of our association. No member of the Fine Arts Club can afford to miss this meeting. If you believe in the principles of our association; if, from the exchange of ideas under the stimulating influence of a tempting dinner and a thoughtfully planned program any beneficial results are to be derived, you should give the support of your presence and practical experience to this meeting. Reserve Thursday evening. May 18, for this big event of the

Fig. 4.— The disagreeable, spotty effect caused by emphasizing too many words is here illustrated. Italic is used merely for emphasis and not in accordance with any rules for the correct use thereof.

When such terms are set in italic and enclosed in parentheses, roman instead of italic parentheses should be used, for it is the term in which distinction is desirable, and not in the points

Italic is also properly used in giving credit in text to another book, the name of the cited work being italicized; but the author's name, if given, should be set in roman. When credit is given at the end of a quotation, it should be in italic.

Velocity of Wind

Fig. 6.— By spacing the remaining letters of the line, when possible or permissible, an improvement results.

When the names of papers or magazines, or other serials, appear as part of the text, some authorities specify that italic should be used, whereas others argue that roman, quoted, is proper. The office style should prevail, if there is one, or the author's, if he is insistent; but, in the absence of either, the compositor should not be discharged for doing the one or the other. Newspapers ordinarily do not italicize the names of other papers, when the name appears as part of the text, but magazines do to a great extent. The newspaper style is governed by expediency in the more rapid composition of the matter, the use of italic for such a distinction being preferable.

In addition, italic is frequently used in the composition of a running commentary bracketed in the text, but comments set in roman and enclosed in brackets scarcely need greater distinction. In date-lines and side notes, italic should be avoided when upright figures are used, because of the disagreeable contrast between the slanting italic and

are troublesome to cut and cast. Printers dislike them mainly because much ingenuity is required in composition to prevent the kerns overriding each other and breaking off. Many a job has been spoiled to a degree, due to the breaking off of an extending kern somewhere in the course of the run on the press. Owing to the slant of some of the letters - particularly the capitals V and W in the older styles - an unsightly gap appears between those letters and the first lower-case letter which follows in each instance. When the nature of the work will permit of letter-spacing the remaining letters of the word or line,

TRUST BROTHERS PRINTING CO.

Pittsburgh's EMBOSSING - Leading Commercial - ENGRAVING Printers

TELEPHONES BELL-GRANT (152-R P. & A. PITT. 4361

66 Robert Street PITTSBURGH, PA.

Fig. 7.- In this letter-head the use of italic serves to relieve the monotony of so many capitals, besides giving a distinction to the words set therein,

the upright roman. Then, too, when the italic lines are not surrounded by lines set in roman, particularly when exposed in side-notes, there is danger of the kerns breaking off and spoiling the work. Italic is often used, and properly, for the composition of running-heads, subheads, and for other headings. This use, of course, is not arbitrary, but depends upon the decision of those who control the work. Roman capitals are also properly used, and even roman lower-case when its size is sufficient to present the necessary distinction from the text, though it is not the best form. When lower-case is used for runningheads, it should be larger than the type used for text.

Some authorities on the subject insist that the names of ships, boats, etc., should be set in italic, whereas others argue that such names should be set in roman, and not quoted. The latter appears to be the better style, for there is really no need for so distinguishing them, any more than the names of towns or individuals. In the interest of appearance, the best practice is to avoid the too frequent use of italic in text-matter set in roman.

Poems and books of poetry are quite frequently set in italic, and properly, too, because of the decorative effect which is attained in the use of the graceful italic letter-

Such use, however, is better for short poems and small books, for it would not be so satisfactory in large works comprising a great number of pages. When a poem is quoted in the text of a book set in roman, it is sometimes set in italic and in other cases in roman. This is largely a matter of taste, however, and can not justifiably be made arbitrary.

Italic is also used for the names of plaintiff and defendant in the citation of legal causes, and, in resolutions, for the word Resolved. The use of italic in the latter case. however, is largely a conventional one and is not governed by principle.

Italic types, particularly the earlier forms, are not ordinarily liked by printers and typefounders. They are in disfavor with the latter because of the fact that they so as to equalize the space between letters, the ill effect can be overcome, but this is not always possible.

Sometimes, too, the troublesome letter can be mortised. as well as the letter which follows, so that the two can be placed more closely together. This can not be done, however, when the lower-case letter is one with a high ascender. In some fonts, too, the slant is irregular in the different letters, which fact causes a rather unsatisfactory effect, disliked by many compositors but admired by others who are ambitious for old-style bookish effects.

In manuscript, one line drawn beneath a word or sen-

tence is an indication that it is to be set in italic. In commercial job printing no rules govern the use of italic except those principles of design, harmony, etc., which govern all typography.

A suggestion of grace is produced in the use of the lighter-toned varieties, and it is consequently the logical selection where a graceful, dainty effect is desirable. On printing designed to appeal to women and on printing used to exploit articles of a refined, dainty nature, no other typeface is so appropriate. It is not improperly used otherwise, good taste and adherence to the laws of design and principles of display considered.

Just as it gives emphasis to a word here or there in text-matter set in roman, in commercial printing a distinction is given words which are set in italic. It furnishes an admirable means for bringing out a word in the body of an advertisement, or circular, when a display line is undesirable and when the compositor does not wish to break up the contour or tone of the group for the admission of a line of display.

In business cards, letter-heads and other commercial display items it often serves the double purpose of emphasis in certain lines and, also, breaks up the monotony of designs otherwise set in roman capitals, or roman capitals and lower-case, an element of decoration being introduced in the use of the decorative italic letter. The reproductions on this page illustrate the combined advantages of the italic in this connection as expressed above.

LXXV SONNETS

William Wordsworth



Houghton Miffin Company Boston & New York



Examples of the typography of Brace Rogers, Baston, Massachusetts, from an exhibit of his work recently held at the Public Library of Newark, New Jersey. Originally printed on white antique stock, the effect was much more pleasing than in the reproductions here shown.



DV T I PRATTED

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

THE KINGSBURY PRESS, West Hoboken, New Jersey.—The calendar for June is very pleasing, with but one exception—the initial.

ing, with but one exception — the initial.

G. O. KINDELBERGER, Warwood, West Virginia.—While not extraordinary, your typog-

raphy is quite satisfactory, presswork as well.
DAVID SILVE, New York city.— The announcement for The Warp Loome Company is decideddy "classy" and, in our opinion, well worthy
of first place in any cometition.

WHITTIER STATE SCHOOL, Whittier, Califor-

withing a state school,
ina.—For the character of
the work, and judged by the
standards of its class, "The
Journal of Delinquency" was
very well handled. Presswork
could be improved.

JOHN KOTYSBAR, Cleveland, Ohio.—While rather too decorative, your business eards are very good. We believe equally effective work could be done by simpler means, and at less expense.

J. F. Widman & Sons, McGregor, Iowa.—Your eatalogue of blank-books, looseleaf systems and supplies is satisfactorily handled for this kind of work, although, of course, it could have been made more artistic—at greater expense.

Hugo C. Korrek, Louisville, Kentucky.—The Young business card is nicely arranged, although Cheltenham Old Style and Cheltenham Old Style italic do not harmonize with Copperplate Gothic. Your letter-head is exceptionally unusual and pleasine.

STERMINS-ERY PRESS, Fresno, California.— We can not
suggest improvements worth
while in your printing, for it
is of a very high order. We
hope, however, you will not
take us from your list for
this reason, as we want to
see more of it.

W. S. Hurary, Granville, North Dakota.—The Hevald letter-head is nicely designed, but would be improved if roman capitals were used where italic capitals are and if the rules were of onepoint thickness instead of hairline, the latter being too weak to harmonize with the type used for the design. JENNINGS PRINTING COMPANY, Sapulpa, Oklahoma.— The high-school annual, "Sayanora," is very satisfactory indeed, much above the average in quality for such publications. The advertisements, as well as the text-pages, are well composed, and presswork throughout is excellent.

THE MERCHANTS PRESS, Atlanta, Georgia.— While a little bizarre, due to colors used, your letter-head is sure to "strike home" and impress many as being exceptionally good. It does possess considerable force — and merit as well — especially from the advertising viewpoint

THE STEMLING PRINTING COMPANY, Fremont, Ohio.— The samples of lettor-heads sent us are very effective in their neat simplicity—nothing more could be expected as far as design is concerned. In one or two instances the head-nings are printed too near the top of the same them to the control of the concerned to the control of the control

w Device Company — and for that reason appear overbal-

anced. George S. Strother, Manhattan, Kanasa.—All your specimens are good. Simplicity of arrangement, good display, and the use of a single series of type throughout each design are the commendable features. The cover-page for the sheet of music entitled "Aggic Logally" could hardly have been handled more satisfactority.

LOUIS A BRAVERMAN BOS. ton. Massachusetts.-The distinctive character of your dignified typography, lettering and design, as evidenced in the booklets for The Hampshire Paper Company, the A. M. Collins Manufacturing Company and the Ticonderoga Pulp & Paper Company, has been commended in these columns on various occasions. We are pleased to note a maintenance of the high standard. May we see more of it?

EARL E. ARMBRUST, Norwood, Ohio .- All your specimens show painstaking effort and a good understanding of the requirements for good printing. The Cartercar title-page is excellent in tone and design. We do not admire shaded text-letters, especially when used where so much ink must be carried that the letters "fill up. Neither do we admire the initials used in the Shakespeare booklet, an otherwise commendable piece of work.

The Fostoria Daily Times, Fostoria, Ohio.—The Annex menu is very good, the titlepage being especially attractive. An improvement would be noted if the name of the



WEDDING SILVER

FOR weddings, sterling silver is essential Nothing is more appropriate or more appreciated. Next to the ring itself, it dominates all other gifts. It becomes the heirloom of the family Gree points should be observed in buying silver. Ge weight must be substantial the workmanship per fect, the design exclusive. These three requisites are found in the productions of the silver works of BROWN & COMPANY

COMPAN:

Harmonious lettering and illustration by Ralph T. Bishop, Edmonton, Alberta, Canada. This copy constitutes a problem in one lesson of the I. T. U. Course, of which Mr. Bishop is a student. proprietor, forming the bottom group thereon, were ratised slightly. The Knights of Columbus banquet menu is also guitte pleasing, but, on the title-page, the bottom group crowds the border below too closely. The light green used as second color should have been utilized in printing rules and ornaments only, it being too weak for printing tubes.

The Worker, Newark, New Jersey.- The issue of your paper, commemorating the two hundred and fiftieth anniversary of Newark, is very satisfactory indeed, in fact the best we have seen. Because the border used on all the text-pages is so light in tone, it could have been printed in the same color as the type and the initials printed in a weaker color, a light, bright green for example. The effect as it is, however, is pleasing.

RAUT & ROBENTHAL PHILburgh. Pennsylvania.— The idea of design carried out in your line of stationery is an admirable one. The letterhead could be improved by lowering one or two points the line which appears inte line which appears inte line which appears intit appears crowded as it stands. Then, too, the gray is a trifle too weak for the orange, and it should, therefore, be strengthened, or the orange weakened. Rules and ornaments should in no case prominently than the tyres.

DAVID STEUERMAN, Brooklyn, New York.—Most of your specimens are very good indeed, particularly the stationery for the Kopper Kettle Gift Shop, the Mountaineer program and your personal package-label, although presswork on the latter is not satisfactory. Pabst Old-style

does not harmonize in shape or design with extended Copperplate Gothic, and such combinations should be avoided. The type is too large in The Warp Loome Company announcement, being altogether out of proportion to the margins and the heading

EMERGON BARKER, Danville, Indiana.—Your letter-head is nievly composed, but when so small a part of the design was to be printed in the second color you should have selected something stronger than the rather weak green. On the blotter, "With the Compliments," etc., the cut is placed too far to the right and serves to overhalance the design. The white space is not niecly distributed on the coverdesign for the Bay View Study Club. With so much space between the lines, they should not so glossly.

W. Straley, Hico, Texas.—"The Rock," your high-school annual, represents commendatory. Judged by standards of perfection, or as near so as presswork is done, the printing is by no means good, but, considering that it is the work of an apprentice of one year, it rep-

PERANIAN LITERARY SOCIETY of Findlay College



DICKENS PROGRAM

OCTOBER the EIGHTEENTH

PART ONE

SPECIAL FEATURE				-	-	- DOCTOR FOX
MANDOLIN SOLO		-		-		 ETHEL FOX
DISCUSSION-WHY L	ICKENS	STIL	L LI	ES	-	- OSCAR LOCKE
PAPER-DICKEN'S CI	TARACT	ERS				HELENA PLATT

PART TWO

A DICKEN'S PLAY

"Stormy Scenes in the Varden Household"

Thole Who Take Part

GABRIEL VARDEN - William Carrol
MRS. VARDEN - Bernice Kiefer
DOLLY VARDEN - Eva Brubster
MIGGS - Lawder Wenger
EDWARD CHESTER - Homer Shade
JOE WILLET - M. D. Kidwell
SMALL BOY - James Guyer

The three scenes represented take place in the back parlor of Gabriel Varden's house in the suburbs of Clerkenwell. Scenes I and II occur the same day. Confiderable time elapses before the action of Scene III.

PERANIAN LADIES' GLEE CLUB

[a] Lady of Dreams Daniels
[b] Little Orphant Annie (Riley) Thomas

Ye Doerty Printery

Program in colonial style, appropriate to the nature of the entertainment.

By LaFayette Doerty, Findlay, Ohio.

resents commendable effort. The distribution of ink was not kept uniform on all forms and there is considerable evidence of "picking," due to the ink being too stiff. Some reducing compound should have been used to eliminate that trouble.

THE BAIRD PRINTING COMPANY, of Chicago, recently held a banquet in which employer and employees got together for a social good time and at which each of those present received a handsome brochure, on the pages of which were

Waterproof wrap-stuff and case-lining for far-seeing shippers

Safepack Paper Mills Brockton Massachusetts

A F SCHENKELBERGER

Business card without punctuation-points.

The firm using it insists none are necessary
for clarity. Do our readers agree?

mounted photographs of the office, various parts of the plant and a view of the banquet-table with all participants seated. This represents an admirable spirit, and one which in ninety-nine cases out of a hundred is evidenced in a higher quality of output, due to the interest in the work because of the spirit of comradeship engendered. The Baird people do advertising composition.

EMIL J. ULLRICH, New York city.— You are justified in feeling proud of the fast time made in the pro duction of the Dinner Menu for the Hanover Club, which is a decidedly artistic piece of printing. The format is delightful and a better selection of stock could hardly have been made. We would prefer to see the three groups on the cover-page brought together into one, the cut of the chef placed at the top, type immediately beneath and the monogram below, the combined group to he printed in the center of the page horizontally and three or four picas above center perpendicularly.

WALTER DEVANTIER, Detroit. Michigan.-The greater part of your specimens are of a very good grade. The Reed Bros. & Company "Easter Opening" card is overdisplayed, and on the Olin Drug Store card, "For Your Convenience," the color is too weak for the signature. Then too, we would prefer a larger line at the top in order to avoid the panel, which does not agree in shape with the line enclosed. The variation in marginal space at top and sides is entirely too great, and the colons used in an effort to fill the blank space at either end of the type-line

do not adequately serve that purpose, and are unsightly. Avoid this. The same can be said for the leaders ineffectually used to fill out short lines at the ends of paragraphs.

SAFEPACK PAPER MILLS, Brockton, Massa chusetts .- Your printed items are simple, dignified and highly satisfactory in every way. They are characterized by the absolute omission of all punctuation-points, which fact would probably cause the majority of proofreaders, especially the old-timers, to tear their hair. The reasons given for so doing are reasonable to a degree. Your very interesting business card is reproduced. For the edification of our readers "You will we will quote from your letter: note that we are cranks on punctuation. justify the omission of all points in our letterhead on the ground that no points are neces sary to make everything on the sheet perfectly clear. We get the effect of, say, a fine, beau tiful horse in a very light harness, without blinders and without unnecessary straps, etc., in contrast with the same horse rigged out in a heavy harness. Without the points the letterhead looks slick and clean like the Moreland Press letter-head which you illustrated in the April, 1916, issue,"

W S SCHUCK Denton Montana,- You need make no anology for the appearance of your letter-head, even though your town has only 950 inhabitants Tymographically, it is very pleasing, and would be decidedly so if the group, "Printers - Denton, Montana," were raised to within a pica of the main display line, and if the line, " Denton, Montana," were two points closer to the rules above. Further improvement would result if the two outside groups were drawn toward the center, to within a pica of the group referred to above. The colors used are not pleasing, especially the weak orange

in which the type is printed.

If these lines were printed in black, the border only being printed in color, quite an improvement would be apparent. J. FOREST TUCKER, New Philadelphia, Ohio. Faults in your clever typography are of a

minor nature. For consistent, neat and effective typography, none do better work than you. The one minor fault we note particularly is the crowding of lines which are set in capitals. Take, for example, the two address-lines on the End Garage letterhead: A one-point lead between these lines would make a marked improvement in their appearance. The same fault is apparent in the second and third lines on the title-page of the Masonic booklet - an admirable piece of work, otherwise. space between the second and third lines should be equal to that between the third and fourth lines. Look over your specimens carefully and you will find other instances. Watch out for this in future; it is about the only "blot on your 'scutcheon.

C W McCowas Vukon Oklahoma .- The Sun letterhead is not a good one. In the first place, too large a portion of the design is printed in orange. Warm colors should be used sparingly. The twelve-point rule printed in orange, is the most prominent item in the design. You probably did this to give prominence to the words, "Printing with Individuality," and it surely does this, but to the detriment of the most important line — the firm-name. Why both "Artistic Printing" and Printing with Individuality"? Why, also, the omission of the address? We will reproduce the heading, and with it a suggested change in our next issue. The other arrangement in which the orange band runs the width of the page is better. A simple design, such as your envelope corner-card is hest

Residence and Private Press; 39 PRIMROSE AVENUE Telephone OUREN 1614

HARRY · W · LEGGETT

Designer, Letterer, Typographer & Consulting Printer CLERK-IN-CHARGE OF PRINTING WITH THE DEPARTMENT OF THE INTERIOR

Ottawa, Canada

Government Office: STEPHEN BUILDING, QUEEN STREET Telephone QUEEN 7285

Admirable business card by Harry W. Leggett, Ottawa, Ontario,

are doing an excellent grade of work. The inside pages of the program booklet for the Central Park Riding Academy are handled much better than the average for this class of work. As a rule, the advertisements in such

MORRIS REISS PRESS, New York city.- You souvenir programs are set in such a variety of type-faces, so crowded in some cases and so onen in others, the pages are decidedly displeasing You have held the display to three harmonious faces and the effect is pleasing. The cover-design however, appears congested, and had you need smaller sizes of type, at least for the subordinate matter, the appearance of the page would have been better. Your rearrangement of the Marks blotter is far and away botter than the printed copy which was furnished you. The booklet for the Control Pork Riding Academy is pleasing from a typographical standpoint, but we can not reconcile ourselves to the wide border on the inside pages

as printed in red, the booklet being covered with yellow stock. The appearance is bizarre and cheap. Your own business card is very pleasing.

SENSEMAN PRINTING COMPANY, Camden, New Jersey.- Your new letter-head and envelope are quite pleasing, though an improvement

would be made in the former if a six-point slug were inserted between the main display line and the rule above, for, as it stands, the design is a little top-heavy. would also prefer to see the street and city address-lines in the center, close to and a part of the main display group, but this is largely a matter of personal taste. Owing to the fact that the type is of the Monotone variety, a single rule would harmonize better than the double rules. Double rules harmonize with types between the light and heavy elements, of which there is a decided variation. When you print more of them, make the changes we suggest and we are sure you will be pleased

BIGSBY BROTHERS, Los Angeles, California.- All right, if you don't want us to compliment you, we will not. The red used in printing the rules on all your stationery is a little too strong and stands out beyond the gray. The addition of some yellow would help materially, as it has a purplish hue, too, which is not pleasing. The letter-head design occupies somewhat too much space on the sheet and hardly enough is left for writing the letters. If you had used the smaller cut on the letter-head which you used on the envelope, the same idea of design could have been carried out in smaller space. The parallel rules between the lines on the business card attract too much attention - a single rule would have served adequately as a cut-off and would not have been so conspicuous. Type-sizes are too

No. 39 Primrose Avenue

Telephone Queen 1614 or 7285

HARRY WRIGHT LEGGETT

Designer, Letterer, Typographer & Consulting Printer Clerk in Charge of Printing with the Department of the Interior of Canada



Originally printed on white antique parchment, this bookish heading was very pleasing. By Harry W. Leggett, Ottawa, Ontario,

large throughout, with the excention of the firm-name on the Heine Auto Repair Shop business card. It appears congested, and is not especially readable.

HOWARD HANKINS, Richmond, Virginia.—We commend the simplicity of arrangement which characterizes the work of the boys of the Orphanage under your direction. There are some faults, however, on which cor-rection is essential. Condensed text type and extended Copperplate Gothic are frequently used in the same design, in violation of the principle of shape har-In addition to being condensed in shape, the first named is of a highly decorative, artistic style, whereas the latter, besides being extended, is a crude, angular, severe blockletter. The two styles have absolutely nothing in common, and should, therefore, not be used in combination. The bill-head for the Guardian Publishing Company is neatly arranged, but the type-sizes are too large through out. The estimate-blank is much more satisfactory, but the green is too weak in comparison to the red, which stands out entirely too prominently. The packagelabels represent the best work

BAIRD PRINTING COMPANY, Chicago, Illinois.- All your resettings of the Phi Gamma Delta title-page are better than the original. Of your rearrangements it is hard to make a choice, but that choice is for the one set in the smaller sizes of Bookman. The upper group in this one, as well as the other set in Bookman, is of rather poor contour, the lines being of too nearly equal length. Then, too, no design is right in which the bottom

group is wider than the upper group. In both these designs, particularly the one set in the larger sizes of Bookman, the upper groups

MENV

SPACHETTI NAPOLITAINE

ICE CREAM & CAKE

DEMLTASSI





Menu by Ellsworth Geist Pittsburgh Pennsylvania. Originally printed on white hand-made stock, 9 by 12 inches in size, it was at the same time dignified and effective

lilwaukee



Unusual arrangement of a booklet-cover, hand-lettered by F. M. Kofron. assistant instructor of the I. T. U. Course, from a sketch furnished by a

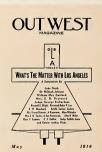
to the fact that the side marginal space is greater than the top marginal space. To lower the group would cause the design to be overbalanced at the bottom. The remedy for both faults is to set the lower group smaller. this page were for the directory of some line of business, or a telephone exchange, we would have selected as best the one set in condensed Cheltenham Bold, for in balance and form it is superior to the other two.

Out West Magazine, Los Angeles, California - Of course the Out West cover-design, here with reproduced, is a novelty and would doubtless attract some attention, but the necessity for following out the contour of the figure in the arrangement of the type-lines made it impossible to arrange them in most readable form In the majority of cases we prefer conventional designs, or, rather, designs in which form does not make demands in arrangement at the expense of readability. The lock-up was rather poor, but all that is corrected in the reproduction

C. A. PRIEST, Dallas, Texas .- The advertising items designed by you for Walraven Brothers bear the stamp of originality, and their interesting style carries an appeal which should bring good returns in the way of orders. Typography is very good in most cases, als and color selections invariably pleasing. We note a tendency on your part to throw colons into short lines with the evident intention of "killing" white space and making the lines longer. Owing to their dissimilarity in appearance to type, colons do not adequately serve the purpose intended, but, because of that lack of similarity, stand out very prominently. They appear in the same light, almost, as blemishes on an otherwise perfect animal. We prefer single rules to parallel rules as cut-offs; the latter by no means serve the purpose better and attract too much attention. Type was made to be read, and rules to make the type more readable in which purpose they fail if too conspicuous. In some cases, particularly in narrow measures, you have spaced too widely between words. This could have been overcome by paper-spacing letters, of course at the expense of time

AXEL EDWARD SAHLIN, East Aurora, New York,- Your work continues to interest us very much indeed. Of the Belle Mead Sweets letter-heads. admire most the one printed in orange and blue on blue stock and admire least the one set in panel style. To use large letters to begin and end the main display line, the following lines set between these large letters, is not a good style. In the first place a reader does not naturally associate the large letter at the end of the line with the last word of that line, and does not grasp the connection at a glance when he does. Because of the large amount of space between words of the last line and the small amount of space between the line and the rule above, it appears to crowd that rule, and, in effect, lacks unity. The space

between words should never be appreciably greater than that between lines, or between a line and rules above or below, or both. This



Here the compositor exercised his ingenuity to the limit. Find "Los Angeles."

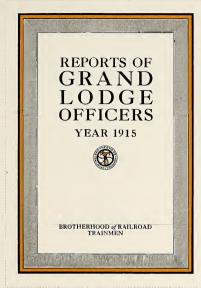
heading is not at all consistent in quality with your other specimens. The Oriental Rugs folder is excellent In some of your work you print the weaker lines in the weaker colors printing the hold types in the stronger colors. This presents too great a contrast for pleasing, artistic effect and the order should be revorced We do not admire the italic block initial with the unright block-letters on the cover for Ring Roller Reducers. It appears to throw the entire design out of gear

ANDREW GROVES, Cleveland, Ohio.- The samples of your work sent us are of an exceptionally good grade, esnecially the cover-design. herewith reproduced. In printing the space between the rules of the border in bright blue on dark-green stock, you attained an un-usual and highly pleasing effect. Green can be printed on blue and blue on green when a black outline senarates the color of the ink from that of the stock. You have used your talent in hand-lettering to excellent advantage on the coverdesign for the Brotherhood of Railroad Trainmen report : the title-page of the same book is an admirable piece of typographic work. Come

R. E. St. CLAIR, Anna, Illinois.— All your specimens are good, but subject to improvement through slight changes. On the A. W. Walter letter-head the address, set in a light-face, extended

style of letter, strikes a discordant note with the condensed Engravers OM English line above, due to the difference in shape and tone. The same type does not appears of slighesing in other parts of the design, because it is smaller and farther removed from the lines set in text. The Circuit Court heading is printed very much too low on the sheet. You pulled off quite a sturn in printing the hand-bills on

wall paper. For the benefit of our readers, who might want to borrow the idea, we will state the conv runs "We are tearing the paper off the walls to make room for the crowds at the Crescent to see the Broadway Feature to-night. Prices 5c and 10c." The Preparedness blotter, while effective in appearance, is not pleasing in a typographical way, due to the fact that the line run diagonally across the blotter, and printed in red, made impossible a nice distribution of white space. A design can not be made attractive when large gaps of white space appear in parts when not balanced by like amounts elsewhere. While this design



Cover by Andrew Groves, Cleveland, Ohio. Read review on this page, which tells of an unusual and effective color combination.

is very crowded in places, it is quite open in other portions of the design.

LORING LANE PRINTING COMPANY, LTD., Battle Creek, Michigan.—Your letter-head is decidedly interesting, and is reproduced herewith. To enlighten our readers further, we will state that the lettering was in red on a decorative background printed in black, then embossed. Because of its striking variance to the ordinary run of such work, and the excellence of the workmanship, it constitutes quite a valuable advertising vehicle for your house

H. H. HUNT, San Franeisco, California,- You de an excentionally nest grade of work characterized by simple, forceful arrangements of harmonious and pleasing type-faces. In some of your specimens initials are too black for the type used in combination These would have been better had it been possible to print the decions in two solors so that the stronger items could have been printed in the weaker colors. Because of the almost universal practice and propriety of setting the remainder of a word which is started with an initial letter in capitals, and because text capitals are illegible, it is not a good plan to begin matter set in text type with an initial letter. Then, too, missal initials do not harmonize in any way with angular Connerplate Gothic types. You have used this combination in one or two instances. The titlepage for the trapshooters' program is crowded and smaller type should have been used for the subordinate matter matter. Small type with "breathing-room" is more legible than large type when crowded, and the appearance is more pleasing as well. The folders, "Modesty and How to Use It" and "Announcing Opening of New Quarters," are decidedly pleasing. The letter-head for the Lumbermen's Printing

Company is quite a novelty. For the benefit of our readers we will say that a plate was printed over the entire sheet in a buff tint representing the cross-section of a piece of lumber, the grain being admirably suggested.

MCNITZKY PRINTING COMPANY, Denton, Texas.

— We are pleased to note quite an improvement in your typography, basing our judgment on a comparison of your last consignment of

specimens with the previous one. The letter-heads, especially are very nest although in the one for your firm the two lines immediately below the main display line could have been set smaller. Then this main display line crowds the top line too closely, thus overbalancing the design at the top. If four points of space were added above the line a great improvement would be noted. Now, contrast two of your program title-pages: The one for the Philharmony Society strong in the point wherein that one for the Old English Songs recital is weak - proportion. While the lines in the former are so grouped as to break up the white space



Printed in black and red and embossed, this design proved very effective on the stationery items of the firm using it, and by whom it was executed.

in pleasing proportion and the groups themselves are in very good proportion, the latter is out of proportion, because the lines are spread over the page with approximately uniform space between all. Model future work of this character after the first named design. Lower groups should be smaller than upper groups if good balance is to be maintained. The lower group in the Lesse Lindsey program title-page

is too large and the design appears bottom-heavy. Do not use old-style roman capitals, such as Cheltenham, in combination with Copperplate Gothic, a commercial block-letter. They do not barronize.

V. R. Rudy, Coffeyville. Kansas.—The annual for the local high school, "The Purple C," is well executed, typography especially being of a very good The cover-design orade was made up of an outside and an inside panel, the latter placed toward the upper left-hand corner of the former, and inside the smaller panel a text capi-tal "C" was printed in The rules were purple. printed in gold, and, yellow stock being used, an altogether pleasing effect was the result. While there is not as much contrast between solids and high lights as we like to see in halftone work, the presswork wholly commendable. The motto-eard, " Even the man whose life is an open occasionally likes to a couple of pages together," is poorly com posed. There is not only too much space between words, which could have been overcome by letter-spacing with copper or pasteboard thin spaces, but the signature crowds the border too closely at the bottom, considering the large amount of marginal space at the sides thereof. Because of the fact that the last line of the motto is a short line, the signa-

ture could easily have been raised a few points. Monroe County Democrat Sports Wisconsin - The blotters are all effectively displayed and well printed, the selection of colors being commendable throughout. Century Expanded is a rather condensed letter, being slightly narrower than regular proportions, and does not make a very agreeable combination with Engravers Bold, or with Litho Roman, though noticeable to a less degree in the case of the latter. In view of the other commendable features, however, these slight faults are not of much consequence. We do not admire the border used on the title-page of the "Echo Meetings" folder, it being too decorative for such use. Used with few lines of type of comparatively large size, and subordinated by that type to a certain degree, the border in question can be used to good advantage. The cover-design of the "Home Study Club" program would be improved if the lines of type were reduced one size throughout. Because of the large amount of blank space in the lower half of the panel, there is evident an effect of congestion in the upper half, and, with more white space here, it would appear less crowded.

LECIL PARKER, Chattanooga, Tennessee.— Slight changes would bring about decided improvements in the appearance of the greater part of your specimens, though they are quite pleasing as they stand. The red you have used is rather too dark, probably due, in part, to

CENTAUR CUTTING MACHINE

THE CENTAUR CUTTING MACHINE CO.

NEW YORK, CHICAGO AND OMAHA.

Hand-lettered catalogue-cover design by Ralph T. Bishop, a printer of Edmonton,

the fact that the disk of the press was not thoroughly cleaned from the previous run and some of the black or blue, then used, became mixed with he red. It is a good plan to a little yellow or white on the press before red is put on, for any specks of dark color such easily thereon and can be quickly removed. After the yellow or white is run for a fact.



Delegate's card, cut out in the form of a cylinder press, by Charles A. Nicholls, Denver, Colorado. It is here shown mounted on a black cardboard background. moments the disk and rollers can be thoroughly washed, the red put on and distributed. Then the form can be placed in the press and work begun thereon with better results. On your letter-head there should be at least six points more of space between the border-band at the top and the type-group; and an improvement would be noted if the words, "Pleasing Printing," were set in Cheltenham?

as well as the address-line. leaving but the name of the concern in text, Your business card is overbalanced at the bottom - in other words, it is bottom-heavy. By raising the main disnlay line and setting the "Pleasing Printwords ing" in one line of small type immediately beneath - and by setting the word " Chattanooga " in the lower right-hand corner to balance the street address and the telephone number in the lower left-hand corner - a great improvement would result, although the proportionally large cut in the upper left-hand corner would still overbalance the design on the left, inasmuch as there is nothing in the upper right-hand

E. C. KREWSON, Elm. creek, Nebraska.- In arrangement the specimens you have sent us are quite pleasing, but in the selection of type-faces you have exhibited rather poor taste in one or two instances. Take, for example, the note-head for Ashlar Chapter. On it you have used very narrow, or densed, text-letter and an extra-extended block-letter. the two faces having nothing in common in shape, tone or general design. On the programs, the numbers on the program and the names of the participants are set in too large sizes of type and are not easily readable, due to the effect of congestion produced. It

corner

is also advisable in program work to make a distinction between the subject of a number and the name of the party presenting it. The program itself should be less prominent than the heading, so that the latter will stand out. We would suggest that you follow the style illustrated by those programs shown in the insert of this issue, the work of Mr. Ellsworth Geist, of Pittsburgh. Pennsylvania. The green is a trifle strong on the cavelone corner-and for the Evergreen propriately landle design has been very asy

CHARLES A. NICHOLAS, Denver, Colorado, a delegate to the twenty-seventh convention of the pressmen's union, carried with him the card reproduced on this page, which was in all probably the most striking in evidence there. It was cut out in form to indicate a cylinder press, as shown in our reproduction—the eard making of the plate. Note how admirably the union's seal fits into the space indicating the end of the cylinder.



BY PAUL G. SMITH.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Getting It Read by Arousing Attention and Curiosity at the Start.

"Fire me," said a progressive salesman to the manager, "I'm costing the house too much" ---

This is what appeared on the first page, which is herewith reproduced, of a folder recently distributed by the Walton & Spencer Company.

of Chicago.

Stop and consider, for a moment, what an ideal start this is for an advertisement. It has all the elements of a good heading — attention-arresting, curiosity-arousing and brevity.

Think of the effect of a man walking into the boss's office and asking pointblank to be fired, because he is costing the house too much. Wouldn't he be certain to get immediate attention? He would not be put off with the usual "come in later and talk it over," or "can't listen to your story now, I'm too busy; see me tomorrow." No, he would be asked at once to explain himself, and an explanation would naturally follow.

So it is with the folder in question, it gets attention at once, it is not put aside, or thrown into the waste-basket, and it stimulates a desire to know what follows.

And what follows is the frank, convincing and interesting plea of a salesman for printed matter to do the pre-

liminary and introductory work in the selling scheme of an organization.

The following few paragraphs, quoted from other pages of the folder, will illustrate the fact that the Walton & Spencer Company knows how to write good advertising, and that it actually wants to educate the business man to the true value of good advertising.

"What do you mean?" asked the boss, a puzzled expression on his face.

"I mean just this," firmly replied the salesman, with a look of confidence in his eye:

"I'm spending so much of my time explaining to pros-

pective customers who I am, who my house is, what our goods are and why they are worth buying, that I don't have much time left for selling.

"You know that a salesman rarely closes with a new prospect on his first call—the standing of his house must be established and the worth of his goods must be

proved before he can do business. I find a lot of people," he continued, "who never heard of our products. I am introducing our firm to buyers when I should be selling those buyers our goods. I am giving an explanatory talk where I ought to be giving a sales talk. I am developing acquaintances instead of consummating sales; I am merely educating prospects — not selling them.

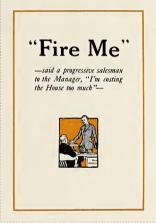
"I am drawing a salesman's pay but am not doing a
salesman's work, nor getting a
salesman's results. My salary
is not too large for a salesman,
but it is too large for an 'introducer'; therefore I am a
money-loser for the house. Introductory work is a very necessary part in the general
scheme of selling, but it can
not and should not be done in
person—it is too slow and
extensive."

The manager appreciated that his goods and his house were not as thoroughly known to the trade as they might be, but he had not thought of it in this way.

"Well, what is the answer?" he asked.

"Do all this preliminary work for me by means of effective advertising literature before I reach the prospect," the salesman suggested. "Send out folders, broadsides, booklets—and keep on sending them out. Have them entertainingly written, attractively illustrated, and carefully printed.

"It can be done a hundred times quicker, cheaper and better than I or any other individual salesman ever can hope to do it. It will increase the efficiency of our entire sales department because salesmen can then dispense with generalities and get right down to the business of selling."



A good example of an "attention-getting" and "curiosityarousing" start.

Three other pages of the folder, reproduced herewith, are inserts tipped on, showing excellent colored examples of offset printing. There is another page headed "A Message to the Man Who Foots the Bills," the text of which tells of the advantages in using offset printing and of the Walton & Spencer Company's facilities and ability to do the work well. The last page shows the trade-mark.

The return post-card enclosed with the folder offers one of the offset-process inserts to the man who fills in his name, his firm's name and his title. The Walton & Spencer Company has already compiled a valuable soliciting-list way of cooperation and service. We print Mr. Tronnes' idea herewith, knowing that it will be interesting to many of his contemporaries and perhaps give them an idea or suggestion for improving their own service.

"The impressions which the public in general get of amanufacturer and his product are, to a great extent, obtained through the kind of advertisements, letters and literature which that manufacturer circulates amongst them.

"It is logical, therefore, to assume that in competitive lines the manufacturer who has the most attractive and







In full colors and "life size," these three inserts were used in the folder to show the advantages of offset printing.

from this source, besides getting several requests for figures on jobs to be printed in the near future.

When opened flat the folder measures 13 by 36 inches; folded three times it makes eight pages, each 9 by 13 inches. It is printed in red, green and black inks on light-gray stock. The text is set in large Caslon, generously spaced and leaded, which makes a very pleasing and easy-to-read effect.

Competition Demands Keener Sales Literature— How the Printer Can Help.

At a recent meeting of the Ad.-Sell League, of Indiana, an advertising exhibit was shown. The display of The R. & S: Printing Service Corporation created considerable favorable comment. On the opposite page we reproduce part of its exhibit, and from this you can get an idea of why it was considered one of the best showings.

O. E. Tronnes, secretary of this firm, has given us his idea of what is expected from the printer of to-day in the

NEARLY every business man, large and small, has some individual experience each day, that, if he only knew it, would make a good message, one worth printing and sending out. He needs some one to tell him. The diplomatic printer can do it.—"The Ambastador."

convincing sales literature, together with a product as good or better than that of his competitors, will get his full share of the business and very likely a little more besides.

of the business and very likely a little more osseles.

"That prospects are influenced either favorably or unfavorably, according as the literature is attractive or unattractive, can be demonstrated by answering several advertisements of competitive manufacturers. The catalogues and follow-up matter that are shabby, poorly written and poorly printed will have little or no influence on you. They will give you the impression that the manufacturer is untidy and that his factory produces a product which is inferior. On the other hand, you will incline favorably toward those manufacturers whose literature is well gotten up, well written and neatly printed, and you will very likely make your purchase from the manufacturer who tells you of his product in the most attractive and convincing way possible.

"The ordinary run of printed matter has become commonplace and has consequently lost much of its effectiveness. More elaborate printing is not essentially necessary. But, to be truly effective, every manufacturer should try to have his literature different from that of his competitors. It should be given a different treatment. It should possess individuality and originality; but not affected cleverness. It should be plainly good; the sales talk must be right; the plan and design carefully worked out, and the printing clean and neat.

"The modern printer should be able and willing to discuss the manufacturer's problems with him. He should be able and willing to assist him in designing and planning his catalogue, his direct-by-mail advertising and other matter.



At a recent meeting of the Ad-Sell League, of Indiana, an advertising exhibit was shown. The above exhibit of The R. & S. Printing Service Corporation created considerable favorable comment and was acknowledged one of the best exhibits shown.

He should be able to suggest ideas, to develop them and carry them clear through to the finished product. By so doing, the printer will find it easier to sell his services. He will build up greater prestige and make bigger profits.

paign intended to promote a more extensive use of circulars, mailing-cards, folders, booklets, catalogues, houseorgans, and other forms of direct-by-mail advertising. It is counting on every printer to follow up its efforts

SYSTEM for DECEMBER—ADVERTISING SECTION THE PRINTER How His Product Builds Business Direct by Mail n your town who can help you Knowless Brothess, Inc. Norseh Paper Company Martin & Wm. H. Ninon Po PAPER MAKERS' ADVERTISING CLUB Buy 1829 BOSTON MASS protess in respect to any building on Sweeth-Med Administry New or here to the bayer of the protesty. Fift you conjected and Financia and adminishing

The two inside pages of the folder, showing the first advertisement (two pages) in the campaign of the Paper Makers' Advertising Club.

Once obtaining a client and rendering him true service, he will stand a better chance of holding his business in spite of price-cutting competitors.

'And now, in conclusion, the printer's service depart-

ment must not be a mere myth of words. It must be an actuality a man or group of men who understand the principles and practice of modern merchandising and advertising who will go right down into the manufacturer's problems and cooperate with him in their solution. The results will be good for both the manufacturer and the printer.

"It is along these lines of true service that The R. & S. Printing Service Corporation is operating. and we have found that it pays."

A Sincere Effort to Help the Printer-By Advertising.

While the effort the Paper Makers' Advertising Club is putting forth to encourage more and better printing is not altogether an unselfish one, it certainly deserves the cooperation the organization asks for from printers.

The first of this year, with a two-page advertisement (reproduced herewith) in System, the club launched an extensive camwith all of his customers, and the printer who does not do

this is certainly overlooking a big opportunity for getting more business.

Write and ask the Paper Makers' Advertising Club when and where its advertisements will appear. It will be very glad to give you this, and other helpful information. Keep posted on what it is doing, study each of its advertisements carefully, and then formulate a campaign of your own to follow up its efforts. With its copy as a guide you will be in a better position than ever to present arguments and suggestions that will go business your way.

a long way toward influencing more THERE are any number of printers who can, from a mechanical standpoint, do high-class work, but to-day you need something more than that - you need a clear and definite knowledge of the other

Above all, don't go out and claim to be able to give your client this advertising service until you are really equipped. It is like betting all you have on a pair of deuces you may get by - but the chances are against you. B. F. Corday, in " The Ambassador."

man's selling problems.



The first page of a folder announcing the campaign being carried on by the Paper Makers' Advertising Club for promoting a more extensive use of direct-bymail advertising.



BY BERNARD DANIELS.

Help and Be Helped.

One of the big advantages of the standardizing of the cost system is that printers can make comparisons of their detailed costs with their fellows and all receive benefit in the study of means for increasing efficiency and profit. Cost consists of the proportion that units of output bear to the total cost of production, hence production records are avital a part of the cost system as money and time records.

The United Typothetæ and Franklin Clubs of America, with headquarters at Chicago, is now gathering and collating production records in the bindery in order to establish accurate average costs per unit of bindery production. You can help the organization by sending in data regarding your records of special classes of work, operations and individuals.

It will take you only a few minutes to copy these and send them in, and it will help you as well as others, for you will receive in return the reports of the committee in charge of the work.

Look up your bindery records and send them at once. Not only the record-breaking high ones, but also the ordinary and low ones.

Comparative Basic Cost of Typesetting.

Those of our readers who are interested in getting down to brast tacks and figuring out the basic cost of different operations will be greatly interested in the work of Henry Huntly Taylor, who as a student in the Graduate School of Business of Harvard University has made some very careful experiments as to the cost of setting type as a basis for his graduation thesis. The pamphlet containing his account of the work has been published by the university and is well worthy of study. We would like to give it entire if space would permit, but it would be misleading to give parts of it, as the figures shown contain some surprises, parts of it, as the figures shown contain some surprises.

It is found that by all three methods—hand, linotype and monotype—the cost of the proving and proofreading greatly exceeded the cost of making the corrections—that is, the office corrections. This suggests a study of efficiency in the proofrom. The total matter set in each experiment was about 1,400 lines, and the number of lines affected by corrections was about one in seven. The matter was plain, non-technical stuff.

Beginning with the basic investment required to produce that amount of matter by each of the three methods, Mr. Taylor has scientifically figured out the fixed charges, operating charges, maintenance expense, labor cost, etc., and then applied them to the actual setting of the type in eight, ten and twelve point, leaded and solid, by each method — a total of eighteen experiments. In his experiments Mr. Taylor was assisted by the University Press, Cambridge; George H. Ellis Company, of Boston, and the Riverside Press, of Cambridge, who did the actual typesetting and secured accurate time records of each part of the operascured accurate time records of each part of the opera-

tion. To the man who has only theorized on the subject, this pamphlet will bring some surprises.

Copies can be obtained from the School of Business Administration of Harvard University at 50 cents each.

Estimates versus Prices.

If there is one thing beyond all others in which the average smaller employing printer errs, it is in the idea he gets of the difference between estimating and price-making. Only yesterday, in talking with a young fellow who is by natural ability and thorough craftsmanship destined to become a leader in his business, the same old idea was brought forward that an estimate was a fixed price for the job, and that having made an estimate of the cost of the work the printer must quote accordingly and stand for any loss that might occur through differences in copy or the whims of the buyer.

The "estimate" is a careful calculation of the probable cost of producing the work under the conditions in your plant or under average conditions, as understood from the specifications furnished and the copy as shown. Should either the copy or the specifications change, the estimate has no value. This should be firmly impressed on the buyer when any quotation is made.

Again, when properly prepared the estimate is only a calculation of the cost and, therefore, only a guide or a warning, as the case may be, as to what price to make or whether to take or refuse the job if the price is fixed by market conditions or the buver's dictum.

Estimates must be made in accord with known conditions to avoid loss and disaster. Where conditions as to copy and specifications are not definitely known, there can not possibly be a correct estimate. Bear this in mind when asked to figure on "something like sample," or "about as last year." Certain facts concerning production may be classified and averaged and a very close approximation to correct cost estimated, but always remember that in such cases it is partly a guess so long as there is one unknown condition, and should be given as approximate.

Prices, on the other hand, are made by exercising judgment as to the amount of profit that it is advisable to add to the estimated or real cost under prevailing market conditions and the particular circumstances surrounding the particular job. The amount added for profit should always be sufficient to warrant continuance in business, and under some conditions should be really liberal, although it may occasionally be advisable to sell on a very narrow margin of profit. But there can be no warrant for selling below cost.

This last phrase may need some explanation, perhaps, so let it be understood that by "cost" we mean the average cost for the year and not the exceptional cost that may be away up or down for the last month, owing to special conditions. I

Insist upon sufficient information to enable you to make your estimates really exact, and cultivate the necessary courage to demand a reasonable profit as a part of the prices you may make based on those estimates.

A Misleading Little Job.

A Pennsylvania printer asks regarding the cost of hand folding and the wages usually paid girls for this work. This is a difficult question to answer at this time, when wages in all lines are going up, but we can say that for a long time it has been the custom to pay girls doing folding at the rate of from 10 to 15 cents a thousand folds, according to the number of folds and the quality and size of the work. In most plants it has been so averaged that the girls can make from \$6 to \$9 a week, according to their skills

He also asks for a figure on a folder, as follows: "Please give price for 10,000 folders, 10 pages, each 3½ by 5% inches, folded; printed one up, work and turn, and cut before folding. The circular measures 16½ by 5% inches when opened flat."

Here is the way we figure it, after having examined the sample and found that it was set in six-point type and in five different languages, two pages to each language:

Composition and make-up. 28 hours, at \$1.20...........\$3.60

Lock-up for press, 72 nour, at \$1.20	.00
Stock, 21/2 reams M. F. Book, at \$7.35 per 100 pounds, \$3.68 per	
ream	9.20
Overs and waste, 5 per cent	.45
Handling stock, 10 per cent	.95
and the same of th	

Press run, 10,000 impressions, 11 hours, at \$1	Handing stock, 10 per cent	.95
nk, % pound, at \$1	Make-ready, 1 form, 1 hour, at \$1	1.00
Cutting stock before and after printing, % hour, at \$1. .76 Folding (hand), 3 folds, at 75 cents per 1,000. 7.56 Packing and delivery. 1.00	Press run, 10,000 impressions, 11 hours, at \$1	11.00
Folding (hand), 3 folds, at 75 cents per 1,000. 7.56 Packing and delivery. 1.00	nk, % pound, at \$1	.75
Packing and delivery	Cutting stock before and after printing, % hour, at \$1	.75
	Folding (hand), 3 folds, at 75 cents per 1,000	7.50
Total cost	Packing and delivery	1.00
Total cost	_	
	Total cost	57.80

f	_	50.00
profit, 25 per cent		

This price is not a high one, as it is based on the average cost in the smaller cities and not as if the job were done in Chicago or some other big center. It is possible that it is too low, for we have not allowed any too liberally for the foreign languages, taking it for granted that good typewritten or reprint copy was furnished.

What Are You Worth?

Here is a question that every printer, young or old, in the large plant or the small, should ask himself periodically. Not a careless judgment that he is worth as much or more than so-and-so, but a careful and honest consideration of his value to the business.

Many printers have been in the habit of "taking what is left," under the false impression that as the profit is all theirs it is foolish to pay themselves a salary, especially as it is sometimes inconvenient in times of temporary shortage of cash.

This is absolutely wrong. You are worth just as much to the business as you would have to pay another to do the real work that you do in the office and plant, and neither more nor less. Now, sit down in some place where you are not likely to be disturbed and think out just how much that is. Do not allow anything for "front," nor because you are the "boss," but just the right pay for the actual services that you render the business.

Having considered how much of a compositor or pressman you would have to hire to take your place, or how much bookkeeper or salesman, or the kind of clerk, figure out the salary you would be willing to pay for the service. Do not be liberal nor stingy, only fair. Now, put yourself down on the pay-roll for that exact amount and pay yourself when you pay the others. If your business is larger and you are doing the work that you would have to employ a manager to do if accident should remove you temporarily or permanently from the business, make the salary according to that amount. But be sure it is fixed and really paid on each successive pay-day.

Think it an odd idea to pay yourself? You are entitled to it, but that is not all. When you do not draw a salary there is no charge made against the business for it, and it does not become an item in the cost account as it should to be distributed against every productive unit of time sold to your customers. Consequently you pay yourself. When the pay-roll contains your name your customers pay you. Do you see the difference?

How much are you worth to your business? You alone can determine that question, but you are worth more than any man in your employ so long as you take a real, live, active interest in its affairs and devote your time to it. If your best-paid employee receives, say, \$25 a week, you are surely worth \$30, if your plant is a small one. A fairly safe guide for plants of moderate size is to say that you are worth twenty per cent more than your best-paid employee.

The profits? That is another question. The salary has nothing to do with them unless you fail to include it in the costs, and then you either get no salary and some profits if you are lucky, or possibly no profits and a small salary.

Interesting to Some Country Printers.

Here is an Ohio printer asking for an estimate on a job that will appeal to every printer who happens to be located in a Fair town. He says: "We would like an estimate on 500 copies of 16 pages and 20 pages with 4 pages cover, of a premium-list in black ink. Trimmed size, 4% by 9 inches. About half the pages are advertisements, and the lists and rules are set in 8-point French Old Style by hand. Our competitor made such a low price that we are sure something must be wrong." Here is the way we figure it:

Cost, 16 Cost, 20 and Cover. and Cover. Composition, 21/4 hours per page, at \$1.20...... \$ 54.00 \$ 64.80 Lock-up for press, 1 form, 16 pages, sheet 18 by 36 inches, 2½ hours, at \$1.20..... 3.00 Cover, 2 forms of 2 pages each, 1/4 hour each60 .60 Stock, 11-20 ream 25 by 38, 50-pound M. F., at 5 1.38 1.38 cents Cover, 4-20 ream 22 by 28, 90-pound, at 12 2.16 2.16 cents Handling stock, 10 per cent..... .36 .36 Cutting stock, ¼ hour, at \$1..... .25 .25 Make-ready, 1 form, 16 pages, 3 hours, at \$1.50... 4.50 4.50 1 form, 4 pages, 1 hour, at \$1..... 1.00 2 forms, 2 pages, cover, 1 hour, at \$1...... 1.00 Press run, 500 impressions, 18 by 36, at \$1.50.... .75 .75 500 impressions, 9 by 18, at \$1.35..... .68 1,000 impressions, 9 by 9, at \$1.25..... 1.25 1.25 .25 .25 Binding, 1 16-page sheet and cover..... 3.00 3.50 1 16-page and 1 4-page and cover..... Delivery75 Total cost \$ 73.25 \$ 86.03 21.51 Sell for\$ 91.56

This makes for the 16-page job an average of about \$4.58 a page, counting the cover as one page for each of the four, or 6 \$8.32 a page counting the cover-pages as two each, as is often done to cover the extra cost of the better paper and extra composition as well as the cost of running the small form of four pages. You will notice that the counting of the cover double makes the page price of the two jobs very nearly the same, one being \$3.82 and the other \$3.91, while counting them sincle makes a much greater difference.

Getting the Most out of Presses.

If the question was put individually to each reader of these columns, "Do you get all that is possible out of your small presses?" he would reply in the affirmative. Yet it would be safe to say that not over ten per cent are getting arthine like what they might out of their job presses.

Here and there you may find a printer who is driving his presses for all they are worth and who thinks that he is getting maximum product, but nearly everywhere you find that the average output of these presses is considerably below one thousand for each running hour. by using a modern proof-press and proving every form on coated paper and with hard packing after it is locked up, so that no bad letters will reach the pressroom and almost no spotting up be needed. The cost of the proof-press will be saved in less than six months on the work of three job presses.

A great deal of time is lost in the pressroom by failure of the foreman or manager to arrange that forms similar in size and character follow each other as much as possible, and where there is enough of one kind of work to give it all to one press and pressman. This means less time making changes of adjustments and more speed in handling familiar work without any objectionable driving or chasing. Only the other day we saw a pressman compelled to change color on his press three times in six hours, and each time for an entirely dissimilar job.



A FARM TRAGEDY.

Photograph by R. R. Sallows, Goderich, Canada.

A look over the pressroom records of almost any printing-plant will show that practically two-fifths of the productive time of the job presses is taken up by so-called make-ready. Stop and consider just what this item means. The placing of the form on the press, setting the guides, adjusting the fountain, setting the grippers, and patching up the letters and lines that are too low to print well or so battered that they need extra impression. All except the last are necessary operations, and that is an evidence of the decay of the plant.

But, you say, we can not have new type for every job, and therefore it is necessary to do some make-ready. Let us admit the first half of the proposition and say that we can not have new type for every job; but we can find the point where the amount of time spent for make-ready is worth more in actual dollars paid out than the new type will cost, and that is not nearly as far in the future as you imagine when you buy the new type. It will always be necessary to underlay a few lines of heavy-faced type to secure better inking as well as impression, but when a font becomes so worn that the individual letters need spotting, it is time to renew it. In a well-managed plant the amount of make-ready should be reduced to the minimum

Where there are a number of job presses in the plant it is well to divide them into groups of three or four, according to size, and place each group in the charge of a pressman, allowing him a number of feeders, one less than the number of presses. This gives him the opportunity to do the make-ready on the idle press and shift his feeders so that the remaining machines of his group are practically kept running full time, or nearly so. By this method it is possible to get seventy per cent of running time and about twenty-two per cent of make-ready time out of four presses with three feeders and a pressman when the shop is full of work. When the work is slack, one or two feeders are dropped and the pressman does some of the feeding. This means less production and higher cost.

We could name one shop where such an arrangement so improved the output that a contemplated increase in the number of machines was found to be unnecessary.

Some foremen and proprietors are great for increasing the speed of the machine—the number of revolutions per minute—but this is something that should be done with great caution. With a press speed of about twelve hundred an hour it is possible to get about a thousand net impressions if the sheet is not extra difficult to feed. But that does not mean a proportional increase of output if the press is speeded up to sixteen hundred. The feeder who can put a sheet up to the guides every time the press opens up at twelve hundred may, and probably will, miss ten per cent at sixteen hundred. The only way to find out is to gradually increase the speed and watch the feeder, and not go up to the point where he begins to miss.

This brings us to another point in getting the maximum of pressroom production - and this applies to any press, large or small - and that is the manner of application of the power. When a belt and cone pulley is used, as is general in steam-power plants, the intervals between the various speeds are so great that very often it is impossible to use one speed, while the next lower one is entirely too slow. In a plant where electric power is applied by means of individual motors and rheostats it is possible to have the intervals so small that the feeder will prefer to use the one nearest to his capacity. Suppose that this means that steam intervals are three hundred apart and just beyond the feeder's ability to feed without missing, he will either miss so many that the inking will become irregular or will run at the lower speed. With a close-regulating rheostat giving intervals of one hundred, the feeder has been known to run two hundred above the slow speed and not miss and get a hundred and eighty extra impressions per hour. In that particular case the motor and installation cost \$180, and the saving in extra production amounted to 7,200 for a week of forty hours, and at the end of the year to nearly 300,000, which sold for 80 cents per thousand. They had practically cost nothing but the ink and a few cents' worth of extra current - in other words, were just money found through intelligent management.

Forms of good type, actually proved so before going to the pressroom, systematic make-ready by an expert, systematic laying out of the work so that each press gets as little change as possible, scientific speeding according to the feeder's ability, regardless of looks or counterspeeds, and reasonable amount of restraint in buying new machinery before you are sure you are getting all that is possible out of your present equipment, will show almost any printer an increase in the production of his job pressroom. The same tactics will help the cylinder-room, too, but this article was written particularly for the fellows with the little presses, because they constitute the majority of the men in the business.

"Many Men of Many Minds."

You remember the old jingle of our boyhood days, and the other saying that it "takes many kinds of people to make a world," but do you apply them in your every-day business transactions?

During a recent trip to a neighboring city we were made the confidant of several printers who had seemingly proved the truth of the first assertion by variously reading the specifications for a certain job of printing and each bidding according to his understanding of them, with the result that the prices on the job varied as much as thirtyfive per cent from the highest to the lowest.

Naturally the customer accepted the lowest tender and, equally naturally, was much disappointed with the resulting job as delivered, and refused to pay the bill. "Nothing new in this," some of you are saying. But wait.

After a conference with the buyer, it was arranged that each bidder should prepare a dummy according to his reading of the specifications and accompany it with a sample of a job previously done by him and of similar quality to the one on which he was bidding, and that all the bidders and the buyer — who, by the way, was a first-rate fellow who desired to do the right thing but believed in saving money for his firm — should meet together at luncheon and consider the bids and the result. The buyer agreed to abide by the decision of the majority if it was that he had received value for his money, and it was further agreed that the one of the party making the most serious error in

misinterpreting the specifications should pay for the lunch. The next day a party of six met at a well-known hotel. and after putting themselves outside a good meal and into a good humor proceeded to discuss the bids. The highest was taken first, and after a careful reading of the request for bids and an examination of the dummies and samples. it was unanimously decided that he was absolutely correct in his estimate and bid and that his sample was of the usual class of work turned out by his shop - the best in town. And so with the second and third. The variations, which were slight, were accounted for by the fact that less care would have been given to the work and, in one case, to the use of a slightly smaller trimmed size so as to get it out of a smaller sheet. The fourth man had figured on a lower grade of paper than was asked for and was consequently quite a little below the others.

Then the actual job delivered was taken up and dissected in connection with the letter of quotation sent the buyer. In it were two prices — one for the paper requested and one for a lower grade — and the samples submitted as the usual work of the house and its reputation on the street were fully sustained by the actual job itself. The buyer admitted having chosen the lower grade of paper because of the difference in price and the fact that he personally could not tell the difference between the two.

The samples submitted by the various printers were then laid on the table side by side and the buyer asked to pick out the one he considered the worst, and thus by again choosing the worst until only one remained to decide upon the best. The best was the one submitted by the printer with the higher price. The buyer then admitted that he had not really intended to give the job to the lower-grade printer, but had asked for estimates as a sort of guide, and the difference was so great that he felt that he could not do anything else.

After a little general discussion on the ethics of the matter, it was decided that the most serious error was that of Number Four, who quoted on a lower grade of stock without saying so in his letter, and that he must pay for the lunch. It was also unanimously decided that the buyer had received what he had paid for and more than he deserved, and that the bill should be paid in full, he actually voting against himself, and also agreeing to pay for the lunch as an extra lesson in buying wisdom.

There is a lesson in this for every printer and every buyer of printing. Unless specifications are prepared by an expert and each detail very carefully indicated, there is no doubt that every printer asked to bid will read them according to his own ideas of quality and ethics. It is not to be expected that the man who is accustomed to run all cuts with a flat maker-eady and no overlays will figure to use overlays when he is trying to get a competitive order; or that the "one-kind-of-ink-for-all-jobs" man will stop to consider that the "best quality of half-tone black" in the specifications means anything.

To buyers it should convey the lesson that there are grades in printing, and that the reason is that what one man considers best—because it is the best that he is used to—may be very far from the real best for which he is looking. Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. VII. WOOD-PULP.
BY JOHN S. BITENOUR.



UT for the discovery of wood-pulp it would not have been possible for newspapers saying nothing of books— to multiply in numbers over the world as they have done, nor obtain such enormous circulation, nor to become so large. News-print made from this pulp has, it may be said, wholly sup-

planted the rag-paper product. Rags became so scarce and so high in price that, for newspaper purposes, the finding of a satisfactory substitute was a positive necessity. If this necessity had not been met there could not have been achieved the marvelous development of the newspaper industry that opened the closing quarter of the ninetenth century. Moreover, the newspaper of to-day could never have become as large as it is but for the capacity of the papermaking machine in the production of wide sheets.

The supply of rags in this country, with which to make mews-print, always in sufficient, became still more deficient with the expansion of press capacity stimulated by Hoe and Bullock. The displacement of rags by pulp as a material for making paper began showing signs of progress in 1855. As early as 1751 Mr. Guetyard had demonstrated that paper could be produced from wook bark, leaves, etc., but the doing of this on a commercial basis, and especially the refining of the product so as to make it available for newspaper use, was not adequately realized until more than a hundred years later.

The scarcity of paper for our few colonial newspapers, or journals, was so great that, during the American Revolution, in the year 1776, the Massachusetts legislature required its correspondents in the various towns of that State to appoint certain persons to receive rags for the paper-mills, while the inhabitants generally were asked to be careful to save even the smallest scrans of rags.

Both before and after the Revolution the papers of the Atlantic seaboard suffered greatly because of the shortage of rags, and many appeals to the public were printed to "save the rags." The Boston News Letter, of March 6, 1769, printed this notice:

The Bell Cart will go through Boston before the end of next month to collect Rags for the Paper Mill at Milton, when all people that will encourage the Paper Manufactory may dispose of them.

> Raga are as beauties, which concealed lie. But when in Paper, how it charms the eye; Pray save your rags, new beauties to discover, For Paper truly, every one's a lover; By the Pen and Press such knowledge is displayed, As wouldn't exist if Paper was not made; Wisdom of things, mysterious, divine, Illustriously dot on Paper shiot on Paper shiot.

Illustriously doth on Paper shine.

— Hudson's "Journalism in the United States."

The Massachusett's Spy, of November 16, 1780, printed this appeal:

CASH GIVEN FOR LINEN AND COTTON AND LINEN RAGS AT THE PRINTING OFFICE.—It is earnestly requested that the fair Daughters of Liberty in this extensive country would not neglect to serve their country by saving for the Paper Mill all lines and cotton and popes of making paper as those that are larger. A bag hung up in one corner of a room would be the means of saving many which would be otherwise lost. If the Ladies should not make a fortune by this piece of economy, they will at least have the satisfaction of knowing they are doling an essential service to the community, which with the TEN SHILLINGS per pound, the price now given for clean, white rags, they must be sensible will be a sufficient reward.

ISAIAH THOMAS.

Secretary Mallack, in behalf of the supreme executive council of Pennsylvania, subscribed for Loudon's New York Packet and asked that it should be sent regularly, "in order to have the files compleat." The publisher replied as follows:

FISHKILL, 25th Feb., 1779.

SIR — Agreeable to your desire, the paper shall be sent to you. I have published but few papers for the past three months, owing to scarcity of Paper, but now have a parcel on the way hither, and in two weeks shall begin to forward them to you.

Your h'ble servant, SAM. LOUDON.

Hudson says in his "History of Journalism":

When the rebellion of 1861 burst upon us, thousands of atties were filled with such rubbleh (old books and papers). The almost fabulous price of manufactured paper, owing to the searcity of the raw material, emptide these attes into the paper mills, . . . We now import thirty millions of pounds (of rasp), annually, half of which comes from Italy, except paper lated. Strew, hack, and several flowus plants, have been introduced as substitutes, but nothing approaches cotton and linen rags for this purpose.

Until discovery of the value of wood-pulp in the production of print-paper, newspapers had to rely chiefly for material on the rags and old books of the world. About forty years ago the United States imported thirty millions of pounds of rags annually. Half of this came from Italy, where there were few newspapers and publishing houses and therefore but little demand for rags for paper manufacture. Rags are plentiful wherever the people are poor and ignorant. But there was a time even in Italy when rags were scarce, or obtained with difficulty, for in 1451 the pope of Rome asked for contributions of cast-off garments, so that paper could be made for 12,000 volumes of sacred writings designed for the Vatican library. Moreover, there were numerous official decrees about that time throughout Europe to the effect that shrouds for the dead should be made of wool instead of linen, so that there would be more material for the manufacture of paper. Paper was, of course, all hand-made everywhere. Exportation of rags was prohibited from France and Belgium as a protection to the paper-mills of those countries. Rags in vast quantities also came from Egypt, China and Japan for modern book and newspaper use.

Our own Civil War made the price of paper very high in the North, while in the South more than half the newspapers had to suspend because of exhaustion of their supply. Some of them used old stocks of wall paper, reading-matter on one side and figured patterns on the other. War correspondents wrote their stories on the backs of Confederate bonds representing hundreds of thousands of dollars.

In 1861 the price of news print-paper was nine cents a pound; in 1864, twenty-six and one-half cents; in 1884, six cents. In 1915 it was two cents in large quantities.

The war prices of 1861-5 caused disappearance of the penny press that had grown up in the country prior to that period, but with the advent of wood-pulp paper the penny journals began to reappear, and these, aided by typesetting machines and improved pressroom machinery, long since forced many of the two and three cent papers to reduce to one and two cents. The prevailing price now of daily newspapers is unlikely to rise naturally, under existing conditions as to cheap paper supply, above one cent a copy, so long as the publishers themselves foolishly argue to advertisers that the only thing worthy of their consideration is quantity in circulation.

When the *Philadelphia Ledger* in December, 1864, raised its price per copy from one to two cents for a four-page daily, its excuse to its readers was the high cost of paper.

^{*} Copyright, 1916, by John S. Ritenour,

"The sheet of white paper," it said, "on which the Ledger is printed, costs two and one-third times the price the proprietor receives for the printed copy; or, in other words, he has to pay for three sheets of white paper as much as he receives for seven printed sheets."

This was due to the war. But in the piping peace times of 1915 (in this country) it is possible the Ledger may be losing, proportionately, more money on every copy it issues than it lost in 1864. Advertising was not then the immense and profitable source of newspaper income that it is now. The advertiser, and behind him the ultimate consumer, makes up to the newspapers of the country many millions of dollars lost annually on circulation.

Before the close of the Civil War, pulp was used a little in making news-print, but since then the growth of its consumption in all grades of paper manufacture has been very great. The records show issue of many patents between 1847 and 1887 for the conversion of wood into pulp.

"Mechanical wood-pulp dates back to 1850-60." ("Wood Pulp and Its Uses," by Cross, Bevan & Sindall, London, 1911.)

"The use of wood-pulp for papermaking has steadily increased from the date of its introduction, about 1870, when wood-pulp was imported into England in considerable quantities." ("The Manufacture of Pulp," by R. W. Sindall, F.C.S., London, 1908.

Chemical wood-pulp dates from the period of 1870-80 in England and Sweden.

Consumption of Wood-Pulp.

As showing the great English consumption of woodpulp, Mr. Sindall noted the case of a certain popular weekly newspaper in London, with a circulation of one and a quarter million copies, that required every week 137 tons of paper, produced from 170 tons of wood; also that of a halfpenny popular London newspaper, with a daily circulation of half a million copies, which consumed weekly 185 tons of paper made from 230 tons of wood.

The soda reduction process of pulpmaking was developed in 1853 in this country by Watt and Burgess; in 1858, Volter, of Wurtemberg, devised a means of shredding wood; in 1867 Tighlman invented sulphite. In 1862 Lyman patented in England a process for submitting wood to the action of water in the production of pulp. In 1867, at the Universal Exposition in Paris, German wood-pulp was exhibited for the first time by Volter, but it was fit only for the making of inferior grades of paney.

Eight years prior to that time (1867) a German professor, Mitschenlich, had patented in his country a chemical pulpmaking process, and is said to have made a big fortune out of it before it was discovered that he was not the real inventor. The court therefore annulled his monopoly, it having been ascertained that the formula had been published before the grant of his patent; and also, it is said, because a Scotchman, who seems not to have been one of the canny order, had in an indiscreet moment revealed to him the secret of the process. Mitschenlich got 10,000 marks (\$3,200) from each manufacturer that used his bogus patent, and 2 marks, or 64 cents, for each kilogram of product.

The Scientific American of 1881 notes the experiments of O. Meyh, at Zwickau, in the grinding of wood for pulp after steaming in steam boilers, which method was later used in the fabrication of brown papers.

Chemical wood-pulp was made at the Manayunk Wood Pulp Works Co., Philadelphia, in 1864, and the products were exhibited in the Paris Exposition of 1867. In 1868 a large factory in Gloucestershire, England, made paper from cellulose, or pulp without rags. In 1870 five chemical-pulp mills were started in Sweden "on the American system in use at Cone Mills, Sidney, New Brunswick."

Angus Logan & Co., of Montreal, established in 1864, at Windsor Mills, Quebec, what they claim to have been the first pulp-mill in Canada and the second in North America. It is still in operation.

So great and profitable was the impetus to papermaking imparted by the enlarged use of wood-pulp that the increase in product in the ten years following 1877 is estimated at 352 per cent. The Androscoggin pulp-mill in Maine was a nioneer in this industry.

In 1891 the Philadelphia Record, which manufactured its own news-print, carried out an interesting experimental enterprise showing in how brief a time trees could be cut in the forest, conveyed to the mill, ground into pulp, converted into paper, transported to the newspaper and turned out as printed sheets. This feat was accomplished in twenty-two hours. But in Germany, where pulpmaking had its earliest practical beginnings and achievements, it was beaten later, when trees standing in the forest at 7:35 A.M. were newspaper sheets at 10 A.M.; but whether the conditions were the same, particularly as to transportation, as in the Record's experiment, is not known.

In 1892 there were fifty-eight wood-pulp mills in Norway, most of them making mechanical pulp, which by that time had largely supplanted chemical pulp, the latter having been the trade favorite in the early stages of the industry's development.

The Census of 1910 states that of the total of 777 paper and pulp mills in the United States in 1909, 81 made pulp only and 158 made both pulp and paper. The number of employees in the industry was 82,000. Capital, \$38,000,000 in pulp-mills and \$223,000,000 in both paper and pulp mills. Salaries and wages paid annually, more than \$50,000,000.

In the ten years from 1899 to 1909 the paper and pulp products of the United States increased in value 110.2 per cent, while the wage-earners increased in number 53 per cent. The real impetus in the use of pulp began about 1870, and has grown constantly and enormously ever since.

Wood-pulp production now is about in the proportion of 70 per cent mechanical to 30 per cent chemical; and, as part of these fibrous constituents, there is from 8 to 10 per cent of clay, with a small proportion of rosin. The United States consumes three-fourths of the wood-pulp export of Canada.

AN VNVSVAL VSVRPER. THERE'S A MAGAZINE PVBLISHED, CALLED "PHYSICAL CVLTVRE,"

IN SPELLING ITS NAME IT LOOKS MVCH LIKE VVLTVRE.
WHAT VSE IS THE "U" WHEN YOV CAN MAKE THE "V" DO?
THE SKVLL OF THE PARVENVE WHO THVS SOVGHT TO OVERCOME THE VSE OF THE "U" MYST SVKE

BE A VACVVM.

- J. E. R., in Kansas City Star.

A CLOSE SECOND.

- "I heard to-day that your son was an undertaker. I thought you told me he was a physician."
 - " Not at all."
- "I don't like to contradict, but I'm positive you did say so."
- "You misunderstood me, I'm sure. I said he followed the medical profession." Tit-Bits.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Two-Color Attachment for Cylinder Press.

(1792) A Wisconsin publisher writes: "Several years ago I saw in The Inland Printer a description of a device to be attached to a two-revolution press—behind the cylinder and under the feed table—by which an additional color might be printed. Can you tell me if this device has proved practicable, and, if so, by whom it is manufactured. Also if it is adaptable to drum cylinder presses as well."

Answer.—The color attachment has proved successful and is in use in many plants. It is made and attached only to two-revolution presses built by the Miehle Printing Press & Manufacturing Company. It can not be applied to any drum cylinder press.

A Fixative to Hold the Powder on Overlays.

(1785) A pressman in Western Canada writes: "Can you inform me as to just what is used when making an overlay from powdered emery? A pressman here uses it to great advantage, but would not say what he used. Can tell you how he went about it: He makes his half-tones ready, pulls a sheet with heavy bond black, pulls on the powdered emery, runs this sheet through the press again, but with another sheet on top, hangs on the wall and sprays same with—here is where the secret comes in. Whatever he used he kept in a bottle; it looked very much like shellac, and as far as I can find out it was. But what would he use when he filled the bottle to spray, coal oil or what? Have you any record of any way to make emery stick on and not crack? I understand it is an old idea."

Answer.— The liquid employed to hold the emery is evidently a fixative. It probably is a resin dissolved in benzin, or possibly a solution of gasoline and common resin. Crush the resin and add, allowing it to dissolve. When it is sprayed on the sheets it dries readily. Art stores carry fixative with suraver.

Black Ink for Antique Stock.

(1778) J. S., Philadelphia, submits a pamphlet cover printed on antique paper. The design is in white letters with pen-drawn border. The solid plate is cleanly printed, showing careful handling by the pressman. The ink appears to have a slight gloss. The letter reads: "Please let me know through The Inland Printers, (1) would you advise a stiff or soft ink for solid-black plate, similar to enclosed sample, on antique stock? (2) What are the best reducers for colored inks? (3) What would you put in trichromatic inks to keep the sheets from sticking to each other; job does not need slip-sheeting."

Answer.— (1) The nature of the stock demands a soft ink in order to lessen the pull of the plate in printing. If a stiff ink were used it would pluck the surface of the stock and prevent a satisfactory printing of the sheet. A dead or flat ink is more desirable than a color carrying any trace

of gloss. (2 and 3) A varnish reducer is advisable for colored ink. For trichromatic ink use the specialty furnished by your ink-dealer. Do not pile stock in large quantities, as it may heat in drying owing to a lack of oxygen, which is often the cause of sheets sticking together. This is noticeable in labelwork, where stock sometimes forms a solid mass owing to the action of the linseed oil in inks. Lay stock in racks and pile lightly.

Applying Gum to Printed Slips.

(1798) Submits a small slip printed on flat stock. A narrow band of gum is to be applied to the slip. The printer writes: "We enclose a slip used in our financial department, and it has been customary to gum a small strip at one side of the blank, as marked, so as to attach it to our statement. We have always gummed this by hand, using gum arabic. We understand such work has been done on a job press. Can you give us this information, as this is a very tedious job when done by hand. Two or three years ago, we believe, you published in THE INLAND PRINTER a reference to a like job."

Answer.— We have known of the work being done on a job press by locking up a block having a rubber printing-face, and by cleaning the rollers and plates several times with wood alcohol, and applying the gum arabic just as sit it were ink. The sheets so gummed were laid out on shest of strawboard and placed in racks to dry. Usually the printing is done three or four up, and the sheets are gummed before being cut.

Baking Gold Bronze for Re-use.

(1795) A Pennsylvania novelty concern writes: "We would like to know if we could bother you again for a little information. We have a bronzing-machine and have been told that the bronze can be rebaked in a steam jacket line pot and be used over again the same as new. I am now using a double boiler with an air-tight lid to bake the bronze in. It seems that if the lid is not air-tight lites a kind of moisture gather in the bronze and makes it worse than it was in the first place. We would be very much pleased if you would give us a little information in this line. The fumes of the bronze, while heating, seem to be very strong and ohnoxious, and, we think, poisonous."

Answer.—We are under the impression you can not get sufficient heat in a double boiler. We believe you should have the receptacle enclosed and heated by live steam with at least 150 pounds pressure. Also, the fumes from the bronze should be allowed to escape through a small orifice. You may secure results that would satisfy by suspending a few lumps of unslaked lime in a vessel inside the one containing the bronze and subjecting the latter to as high a temperature as you can in the double boiler. The tendency of the lime will be to absorb the moisture expelled

from the bronze. The vapors should be allowed to escape. If the foregoing does not give satisfaction, try baking a small quantity of the bronze in the oven of a gas stove. Keep the temperature down to about 215 degrees by having a thermometer exposed inside the oven. Allow the fumes to escape. Too high a temperature will change the color of the bronze.

To Clean Half-Tone Plates.

(1791) A correspondent states that he has had excellent results in cleaning half-tone plates by using ammonia spirits, and wants to know if the plate is harmed by its use.

Answer .- Ammonia gives an alkaline reaction and does not materially injure the metal. The use of crude carbolic acid as a softener of hard ink, both on plates and rollers, has also been recommended. This liquid gives an acid reaction, but as it is weak no harm results. Spirits of turpentine is sometimes combined with the crude carbolic acid, and when warm is more energetic in its action than when cold. A test was made with spirits of ammonia, benzin, solvent naphtha and Adelite on a half-tone plate that was coated with a hard-drying black ink. A drop of each liquid was placed on the plate and allowed to remain two minutes. There was no noticeable action by any of the solvents except the Adelite, which readily softened the ink, allowing the plate to be wiped clean. The benzin and solvent naphtha evaporated before any softening of the ink occurred. The ammonia produced a feeble action, but did not give sufficient results to allow the plate to be wiped clean. The Adelite costs 40 cents a pint in tins. In using, keep it away from an open flame, as the vapors are inflammable. Some pressmen keep a small bottle of concentrated solution of caustic soda or potash for cleaning plates, but as they have a corrosive action upon the skin and organic tissues, they should be handled with great care. Bottles of these alkalies should have glass stoppers.

Printing on Tracing-Cloth.

(1796) A Rhode Island pressman sends a piece of tracing-cloth printed with marginal rule and record blank in one corner. The work is well done. Those who have attempted printing on this cloth without using the special ink know how difficult it is to get the ink to cover properly. Also, the running of the cloth without slurring on the tail end of the sheet is a difficult problem. The pressman writes: "Enclosed you will find a job printed on tracing-cloth which we print on a pony cylinder press. The process we have to go through, in order to secure a decent print, is as follows: Make ready the form with a very hard packing, then paste a narrow strip of strawboard on the top sheet outside of the rules. Wash the rollers with benzin to prevent them from being greasy. because if any oil gets in the ink it causes great trouble. We double-roll the form and slip-sheet the work, also we have the sheet bands fitting fairly snug in order to prevent slurring, as this seems to be a troublesome job. Sometimes we have to wash the tracing-cloth with benzin to make the ink cover properly. I should like some suggestions in regard to the best way of doing it. Will you kindly inform me when the articles were published relating to the instruction of automatic feeding-machines? How is the metallic overlay prepared? What is the average number of impressions per hour at which THE INLAND PRINTER is printed?"

Answer.— The work has exceptional merit and we can add very little to what you have done. The special ink we refer to should be used with rollers that are smooth and fairly hard, as it is very tacky. The care you exercise to

avoid oil is necessary. We might also suggest that if you take a piece of heavy manila or kraft paper and double it over the top of the sheet-band rod and allow the lower ends to extend almost to the form beneath the cylinder it would help to smooth out the sheets of cloth and prevent some of the buckling. The hardest tympan you can put on is proper for such work. There is no book on the subject of feeding-machine management. Usually when a feeder is installed, sufficient instruction is given to cover all lines of work. For the metallic overlay, the sheet of zinc is printed upon with a good black ink, and it is then powdered with dragon's-blood, baked, trimmed and etched. This being a patented process, one must have a license to use it. Full particulars are furnished to users. The INLAND PRINTER forms are run off on presses that are fed by hand, and also by automatic feed. The speed varies from twelve hundred to fifteen hundred an hour.

A PROBLEM IN COLOR SOLVED.

It is not often that an advertiser strikes a new note in pictorial advertising, but the Beech-Nut Packing Company has certainly done so in the series of full-page color advertisements now appearing in many of the national mediums.

On the special insert facing this page is shown one of these illustrations. The engravings from which these advertisements were printed were made from Autochrome photographs. There has been no hand-tinting done; no artist was permitted to make any changes in the coloring of the objects photographed. They are shown exactly as they would appear if viewed by the reader in person.

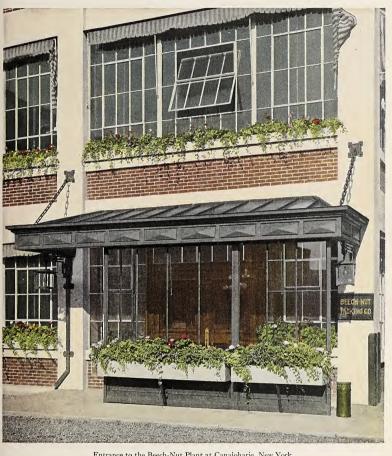
The plant of the Beech-Nut Packing Company lends itself most admirably to the use of Autochrome photography. There is none of the bare and uninviting appearance of the ordinary factory. Everything about the building, inside and outside, has a freshness and charm that make a strong appeal to visitors. Even when the outside of the plant itself is viewed, one can not help thinking that here is a concern so out of the ordinary in its ideas of factory construction that it makes the outward appearance of the buildings as attractive as the inside.

Many concerns have wanted to present their factory equipment and methods to the eyes of the public by means of illustrations, but have been puzzled as to the best way of doing so. Everybody recognizes that it is not possible to get a really effective representation by the use of black-and-white photographs. It is necessary to use color, and the average way of doing this is to turn the black-and-white print over to an artist, who tries to embellish the photograph by painting in various details and effects and putting the color on by hand. In the case of the pictures of the Beech-Nut Packing Company, the work of the artist has been entirely eliminated. The Autochrome process reproduces the colors exactly as they are seen when you look at the actual scene itself.

The Autochrome photographs are reproduced by the four-color process, and these color-plates preserve all of the features of the original photographs. We feel sure that our readers will be greatly interested in examining the advertisement reproduced in this issue.

LAST LAUGH.

"Sure, Oi'll write me name on the back o' your note, guaranteein' ye'll pay ut," said Pat, smiling pleasantly as he indorsed Billup's note, "but Oi know doomed well ye won't pay ut. We'll have a laugh at th' ixpinse of the bank."—Life



Entrance to the Beech-Nut Plant at Canajoharie, New York

One of a series of Magazine Pages in color, reproducing Autochrome Photographs of the Beech-Nut Plant at Canajoharie, New York





BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Linotype and Stereotype Metals.

A Pennsylvania publisher writes: "Can you give us the formulæ for linotype and stereotype metals? We are having some trouble with both metals and would like to know of just what proportion of each of the ingredients they should be composed;"

Answer.—It is doubtful if a standard formula can be offered for either metal, as the various metal-houses have their special blends and each offers its particular metal as the best. The following formule are recommended by Righter, in his book on mixing metals, as giving good results: Linotype metal—lead, 83 parts; antimony, 12 parts; tin, 5 parts. Stereotype metal—lead, 80 parts; antimony, 16 parts; tin, 4 parts.

The Variation between Six Picas and One Inch.

An Iowa publisher writes: "I had always believed that there were six picas or seventy-two points in an inch. Some time ago a printer informed me that there was a slight variation from this rule. Please inform me if seventy-two points make exactly one inch, 720 points exactly ten inches, and so on."

Answer.— Seventy-two points only approximate an inch. In reality they lack 0.038944 of being an exact inch. In other words, the value of seventy-two points is but 9961056 inch. The standard point as used by typefounders for a number of years, and of recent adoption by the manufacturers of matrices for sluggasting machines, is 0.138348 inch. Doubtless, for the measurement of matter set in type, seventy-two points will continue to be used interchangeably with an inch, while 0.14 inch will be considered as a point in the measurement of matter set on sluggasting machines.

Gasoline Burner for Linotype.

An Illinois operator writes: "I have had experience on machines having the metal-pot heated by gas, but gaso-line burners are 'Greek' to me. Are they more difficult or simpler than gas? We have no such thing as gas in this town, and are in doubt what kind of a melting-furnace to get. What would you advise? A 500-pound furnace is large enough for us, we think. We are about to install a Model 19."

Answer.— An operator who is familiar with gas burners should have no trouble with a gasoline burner. It may seem somewhat complicated at first, but in a short time you will become accustomed to it and will have no more trouble than with the ordinary gas burner. There will be no governor attached to control heat, consequently you will always have to watch the slugs, and your metal, to see that the temperature does not rise too high. It will be of advantage to you to have a thermometer U.-6820 to keep in the

metal-pot so you can observe the temperature of metal. When your machine is ordered it would be advisable to secure a thermometer with it. Do not allow the temperature of the metal to rise above 550 degrees. Try and main-tain the temperature between 525 and 550 degrees. As you have no gas in your town, the Mergenthaler Linotype Company can supply you with a furnace in which you can use coal, coke or wood. An excellent description of the gasoline burner is given in "The Mechanism of the Linotype," page 181.

Ejector and Slug Trouble.

A Washington operator sends several slugs, and writes: "I have the book, 'The Mechanism of the Linotype.' Is there a book which would be of greater help? How can I remove metal from mold-cap screw hole? Tried to twist it out with screw-driver, but it wouldn't twist, and no other method I could think of will clean it out sufficient to get at the screw so as to change lines to cast larger body. Machine is a Model 8, with universal ejector, head-letter mold and mouthpiece. Formerly the ejector would enter mold easily when I would bring a different mold to normal. Now I have to work the pinion handle slightly to enable ejector to find the mold slot. Am afraid this trouble might get serious if neglected. Sometimes when I bring a different mold to normal and start working, the disk, instead of making a quarter-turn, will remain stationary until the cast is made - in the wrong mold, of course. That is how I got the screw hole filled. I had trouble with slugs failing to eject. I enclose one (one of the most solid-looking). The machinist in a near-by city looked at a bunch of them (not quite as solid as this) and said the metal was too hot. I broke one to show him it was reasonably solid inside, but his knowledge is sacred and not to be divulged to every 'would-be' from the country. I hope to receive enlightenment from you."

Answer .- To remove the metal from the screw, proceed as follows: (1) Open vise and draw the mold disk forward a trifle. (2) Remove the two mold-disk guides. (3) Remove the three screws from the large plate and take the disk off the stud. (4) Remove the mold and the moldguard plate. (5) With a pair of strong pliers turn the screw into the mold slot and remove it. (6) With a small brass rod drive the metal out upward through the hole. The operation of turning the screw with the pliers is necessary in order that you will not damage the thread of the screw in the hole by using a screw-driver or other instrument. The brass rod will not harm the threads materially. If you can secure a 14-24 tap from a hardware dealer or machinist, turn the tap through the hole to clean out the metal. Then you can put in the screw again, if it is not damaged by the pliers. If it is not in good condition, take one of the screws from rim of disk above the dummy mold. To remedy the condition that brought about the squirt, you should advance the cam shoe toward the square block to take up some of the play between the square block and cam-shoe surface. Do not make a mistake and move the wrong shoe, for it is the one that the square block is in contact with as the cams stand at normal. When the cams are at normal position push the ejector out of mold and move the disk pinion while observing the relation between square block and cam shoe. If you find the space permits a movement of the square block, it indicates that the wear needs to be compensated by the shoe. In such a case, back the cams until the second elevator descends, then remove the two screws in the shoe and turn in a trifle on each bushing (which will be found in the holes where the screws came from). Then put the shoe back in position and tighten the screws. Turn the cams again to normal and observe if the play has been taken up. Repeat if it has not. This should cause the mold to match correctly with the ejector blades. Judging from the appearance of the foot of the slug you sent, the blades need attention. You should open vise, back the cams until you can advance the blades through the mold. Line them up and see if they are all of equal length. It may be found that some of them are damaged, or otherwise unfit. In such a case transfer the damaged ones to a position where they will not occur on the end of a slug. It would be better to place damaged ones between those that appear in good order. Order such new ones as are needed. The spongy condition of the slugs does not necessarily indicate hot metal. The slugs will eject without trouble if you have the blades in good order. Perhaps some other obscure trouble exists. Your left knife is not set properly. The overhang on the smooth side of the slug can easily be caught with the finger-nail. It will not take more than a few minutes to set this knife. Turn in the banking screws to have contact with the knife, then turn them out a very small fraction of a revolution. Next, loosen the top and bottom screws of the left knife. This will permit the flat spring to move the left knife until it is again in contact with the banking screws previously loosened. Cast a slug having caps. on both ends, and observe if the overhang is removed without the knife cutting into the body of the slug. Continue until the slug is smooth near the face on the smooth side. If the mold pinion is drawn forward to register mold with blades and it does not readily go back by its spring, you should remove the large screw in the center of the hand grip and remove the pinion. Oil the inside and the flange, and stretch the spring. Probably you will not have any further trouble with it. Clean the plunger frequently and you will not be troubled with hollow bases on slugs.

We do not know of any better book than "The Mechanism of the Linotype." If you desire to remove the mold slide to change the blades, look on page 240, last paragraph.

Face of Slug Damaged before Ejecting.

An Illinois operator sends in several slugs. The slugs have but a few characters and these show bruises by a downward action of the shoulder of the matrix. The accompanying letter reads: "I have been able to overcome all my machine troubles but two small ones that are bothering me now, and I thought I would ask your advice. The machine is a No. 5, and has been running a shift and a half for eight years; it is in good condition and is delivering the goods every day. Trouble No. 1 (see slugs enclosed): The regular matter, full lines, is all right, but when we set single letters or figures, for folios, etc., a little of the letter,

on face, seems to be cut away. It makes no difference which font or where the letter is placed on the slug. It does the same whether a quad or spaceband is next the figure. As nothing could hit the face of the slug, I have not been able to locate the trouble. Trouble No. 2 is simply the squabbling of spacebands when they start to transply the squabbling of spacebands when they start to transfer. I have had this often on other machines, but always corrected it by adjusting the transfer, but the adjustment on this machine is perfect. They seem to turn slightly and, of course, we do not notice it until the squabble occurs, which happens every half hour or so."

Answer .- We suggest the following plan to discover the cause of the damaged face on slugs having but few characters: Send in a line of matrices and stop the cams just as the second justification is completed. Examine the space between the back screw of first elevator and the top of the vise cap. While the cams are in this position there should be about one point space between end of screw and the vise cap. If you find a greater space, adjust while the elevator is in this position. After making this adjustment, try a line with but one or two characters, such as you sent to us. It might be well to try a similar line afterward to test under similar circumstances. This remedy of diminishing the space to a point or a trifle less will doubtless overcome the trouble. To prevent spacebands squabbling at the transfer point, cut a strip of belting and insert it on each side of the rail that the lower end of the spaceband is astride of while shifting. The leather strip (or a wood strip, which is sometimes employed) will prevent the lower end of the band from swinging, and will maintain it in a proper position while shifting, unless there is some other complication present.

Operation of Putting in a Pot Mouthpiece.

An operator in Nevada writes: "Will you kindly give me the proper procedure of putting in a new mouthpiece? Also the name of the cement used?"

Answer .- In putting in a mouthpiece, red lead may be used if available; if not, you can secure, from a drug store, two ounces of litharge and an equal amount of glycerin. Mix about one-half teaspoonful of the powder and a few drops of the glycerin, on a piece of glass or porcelain, to about the consistency of ordinary job-ink. This mixture should be applied in a thin coat to the back of the mouthpiece before it is placed in its position in the crucible. The mouthpiece should be taken out while the metal-pot is hot, and the new one should be applied when the pot is cold. The following are details of the operation of removing the old mouthpiece and the applying of the new one: (1) Draw out stopping and starting lever, and when the first elevator has descended to lowest point push back the lever, then shut off the power. (2) Open vise to first position, and with the left hand raise the first elevator to full height and draw out vise rest, allowing the vise to be lowered to the second position. It is a safe plan to allow the left vise-locking screw to rest in the center of a chair for support. (3) Lower the mold-slide lever handle and draw out the disk about four inches, then remove the ejector-link pin, after which the mold slide may be taken out and placed on a table. In handling the mold slide, grasp it beneath the disk stud with the left hand and under the mold slide at the front end with the right hand; do not change position of hands until the face of the disk lies flat on the table or floor. This precaution is taken to avoid being cut by the base trimming-knife. (4) Remove the mold-disk shield, cut a piece of wood and insert it between the right side of the crucible and the machine frame back of the right vise-

locking stud. This piece of wood is intended to brace the crucible during the operation of driving out the mouthpiece. Place a mark on the crucible just below the first hole in the mouthpiece next to the keyboard. This is to guide you in replacing the new mouthpiece. (5) If you have a mouthpiece drift hold it against the left end of the mouthpiece and drive it with sharp blows of a hammer. If you have no such tool, use a heavy piece of brass or copper instead, and drive the mouthpiece until it has moved about two inches toward the right, then the slender metal wedge below it can be pushed out toward the left. When the mouthpiece has been removed, it is advisable to flush out the throat. Place some heavy wrapping-paper over the vise frame and disconnect the plunger from pump lever. Give the plunger several quick down strokes in order to expel the metal from the throat. This operation usually carries out all of the dross that was on the surface of the metal in the throat. (6) Clean the metal from the mouthpiece gibs and scrape away any hard cement that may remain attached. Then remove plunger and turn off the gas beneath the pot so as to allow it to become cold, for it is easier to put the mouthpiece in a cold pot than when the heat is on. When the pot is cold enough, apply to the back part of the mouthpiece a thin coating of litharge mixed with glycerin. This coating should be spread uniformly over the surface, but must not close any of the jet openings. The mouthpiece may be carefully put into its place. In this operation avoid scraping off any of the litharge cement. Place the mouthpiece to the right so as to line up the first jet cross vent with the mark made below it on face of crucible. This insures that the jets will be fully inside the mold cell. The mouthpiece gib, which should be oiled and dipped into dry graphite, may be driven into place firmly. While this is being done, the mouthpiece may occasionally be tapped back firmly by laying a slug on its face and giving it a few light blows with the hammer. When the right end of the gib has been driven in to within about an inch from the right end of the crucible, it will usually be about as far as it can be safely forced. Examine the projecting left end of the gib and see that its front edge does not project forward beyond the face of the mouthpiece or it will interfere with the lockup of mouthpiece and mold. If it is possible, allow the pot to stand over night without the heat being applied in order that the litharge cement may set properly. A test of mouthpiece lockup may be made immediately following the applying of the gib. Of course all of the parts removed, such as disk and mold shield, must again be put in position. To make a suitable test, the mold should be freed of adhering metal by scraping with a sharp piece of brass rule. The back mold wiper should be removed before inking the back of the mold. This operation of inking the mold should be done with care. Apply a thin, even coating of red or bronze-blue ink to the back of the mold from end to end. After closing the vise, allow the cams to rotate several times and then make an examination of the lockup. The transfer of ink from mold to mouthpiece will indicate the state of contact between these parts and will govern the procedure of adjustment if such action is necessary. Although the mouthpiece is new, the lockup may not be perfect and adjustment on pot-leg screws may be necessary. Sometimes before a mouthpiece is placed in position permanently it is ground into its seat with fine emery and oil. This operation is tedious and requires considerable care. The mixture of oil and emery powder is applied to the back of the mouthpiece. The mouthpiece is placed into its seat in the crucible and pressed back and upward. The

side-motion stroke in rubbing should not be over one-half inch, so as to avoid the rounding off of the outer edges of the seat of mouthpiece. Occasionally the mouthpiece is removed, its seat in the crucible being wiped clean to see the effect of the grinding. When a uniform surface is observed on both mouthpiece and crucible, the work of grinding is completed. The mouthpiece and crucible may be cleaned with gasoline, being certain that no emery remains in the fets.

Matrices Become Foul from Too Much Oil.

An eastern New York operator writes: "An operator of a neighboring town complained to me of his matrices becoming foul on the front ears, the face of which seemed to gather a gummy, black stuff, preventing the mats. from dropping freely. Clean as often as he may, they continue to accumulate dirt on the front face of the ears. The back ears remain clean for some time before they need rubbing up. I could not reply to his query, but gave him my reason, that possibly he was using too much oil ubrication in the distributor-shifter slide-guide, which would carry it to the front distributor screw. He claimed the passageways of the mats. from 'down stairs' to 'up stairs' were in every way 'clean,' and in this he was particularly observing and sure they are always so. I can't find on our machines here why it should be so."

Answer.— Too much oil on the bearings at the left end of the distributor screws will doubtless produce the trouble you mention. The oiling of the distributor slide-way may also cause the screws to receive oil drippings, which will be deposited on the front ears of the matrices. We advise the use of dry graphite for the line-delivery, transfer-slide and distributor-shifter slide-ways, as these are light bearing parts and do not require very much lubrication. We have not observed any trouble arising from the use of dry graphite on these parts. We have also noted that the use of graphite on the second-elevator bar plate, guide post and guide, is conducive to better results than when oil is used. The objection to oil on these parts, unless sparingly applied, is that it may get on the matrices.



Plain Printing Types --- Roman Fac Cartoon by Will Hope.

Written for THE INLAND PRINTER.

EARLY DAYS OF THE MERGENTHALER.

BY BEN B. ESAU,

With Comments and Amendments.



HAVE been asked by brother printers to write a sketch of the early days of the Mergenthaler linecasting machines, and before doing so perhaps a word or two as to the condition of affairs in the craft for some time prior to that event may not be without interest. Those of the old guard, whose memories carry them back to the close of

the seventies, and the beginning of the eighties, will recall that it was a time of much unrest and misgiving. The union, very far from being the splendid organization of to-day, was still making a gallant fight here and there to amend the deplorable conditions existing, sometimes with success, but too often with disheartening failure.

The timid element, a factor which is ever with us, greatly deprecated any agitation or attempt at change, always urging that we must wait till our organization was stronger, and as a clincher the argument was apt to be used that if we didn't keep quiet the first thing we knew machines would be installed, for already machine talk was in the air. As a matter of fact, many years elapsed before the hand-set days passed away, but for a decade before that event occurred the threatening cloud of the advent of machines hung over the craft like a pall.

One reason for this was that within a comparatively short time a number of machines of one kind or another were exploited, most of them to speedily find their way to the scrap heap, though some of them had quite a vogue, notably the Thorne. Wonderful stories were told of the Paige machine, which was backed by Mark Twain, and on which, the account of his life states, he sank considerably more than a million dollars, but which proved a lamentable failure, though for a long time it created quite an atmosphere of apprehension in the craft. The greatest bugaboo of those days, however, was a machine in use on the New York Tribune, as to which great secrecy was maintained; but what seemed the wildest fairy tales were told of the amount of work turned out on it. The Tribune at this time. and for some years previous, had been engaged in a desperate fight with Big Six, and it was in the hope of defeating the union that the Tribune installed the first machine of the kind, and subsequently spent much Standard Oil earnings in experimenting and developing the very crude original. Perhaps a word as to this fight may not be out of place here.

The New York Tribune had been for many years what the old-school printers called a "white" office. Horace Greeley, the famous editor, had graduated from the ranks, had been one of the early organizers and also president of Big Six, while "Tom" Rooker, superintendent of the composing-room and inventor of the well-known "Rooker" cases, was popularly known from one end of the country to the other. In 1872 Greeley ran for the Presidency against Grant, and during the campaign transferred the Tribune to Whitelaw Reid, his assistant. Greeley was badly defeated, and after a few days essayed to take up the reins of editorship again; but to his utter amazement found himself barred access to his own offices. Reid refused to surrender his position, and was backed up by some of the other stockholders, who had decided to desert Greeley. The rest is well known: the poor, old man, kicked out of the establishment he had himself built up and made famous, died shortly after of a broken heart,

This ended the "happy" days of the old Tribune, for the management was not long in locking horns with the union, and a struggle destined to last many years was on. It was because of its well-known bitter anti-union attitude that when Mergenthaler desired to try out his new linecasting machine he approached the Tribune management. They were having considerable difficulty with their nonunion men, according to all accounts, and were ready to welcome anything which promised relief, and so the first machine built was installed in the Tribune composing-room. It was an exceedingly clumsy affair, and took a long time and the expenditure of a great deal of money before it was any kind of a success. But for its fight with the New York union it is not likely the Tribune would have interested itself so greatly in the new machine, and in that case it is probable that its introduction would have been delayed several years.

In speaking of the Mergenthaler machine it must not be supposed that the one now in general use the country over is referred to, for it was vastly different, as I will explain later. It happened that I was thrown a good deal in contact with the men exploiting this old-type Mergenthaler, and the story they told me of the origin of the machine, which does not seem to be generally known, and which I do not see any reason for disbelieving, is perhaps worth telling.

An old gentleman, a resident of Baltimore, had conceived some sort of an idea of a machine that would eliminate typesetting by hand. Though of an inventive turn of mind, he was not especially skilful as a mechanic, so one day he asked a friend of his, the proprietor of a large watch and clock repairing establishment, if he could recommend some bright young fellow who could make models of his suggesting. The proprietor said he had just the young man required then in his employ, and introduced the inventor to a young German workman named Mergenthaler, who at once entered the service of his new employer. It was not long, however, before more or less friction arose between the two. The inventor naturally considered his own theories paramount, while the young workman, on the other hand, with undoubtedly greater mechanical ability, contended that most of the inventor's ideas were utterly impracticable. The young German's interest in the matter, however, had been aroused, and he suggested to some men who were giving the old inventor financial backing that if he were untrammeled and given support he thought he could produce a machine which would give the desired results. It was decided, therefore, to buy out the old man completely, so as to avoid any complications or possible future litigation, though it was said the old inventor had contributed practically nothing of value in the way of

"Practically" may mean much or little; one thing is certain, it was this old inventor who first called Mergenthaler's attention to the possibilities of the linecasting machine, for this story was told me by some Mergenthaler officials themselves, and without this introduction it is quite possible that Mergenthaler might never have entered on his life career and produced the machine which, besides revolutionizing a great industry, was to make his name immortal. To me it seems, therefore, that this old man's memory should be preserved to posterity in the history of the craft. I think it was Morse, but am not sure. The machine evolved by the young watchmaker was the one put in the Tribune composing-room, as already stated.

In the summer of 1887, if I am not mistaken, the proprietors of the Boston Post, of which I was at the time superintendent, asked me if I objected to going to New York to examine the working of the machines on the Tribune. It appeared that an attempt was to be made to put the machines on the market, for which new capital was required, and some of the backers of the Post had been invited to invest. These men naturally desired some independent judgment as to the capabilities of the new invention, so they requested me to make a thorough investigation.

I told several friends prominent in our union of the affair, and they all agreed that it was a good chance to get a genuine line on this bugbear of the craft. I remember asking that the New York union officials be told of what I was there for, as it was common knowledge that a close watch was kept on the Tribune office, and I had no desire to be counted even temporarily as one of the Fraternity.

It may be said that there had been much surprise in the craft because this machine had never been introduced into any other newspaper office than the Tribune. Some said the machine was so uncertain, and so expensive to run, that but for the fight with the union the Tribune proprietors would dump all the machines out and restore hand-setting. Others asserted that Whitelaw Reid controlled the machines, and that he was unwilling to allow the other New York newspapers to profit by the reduced cost which the machines made possible; two statements, it will be noticed, greatly at variance. One thing was certain, and that was that the composition on the Tribune was entirely done on the Mergenthaler machines. It had been a long road, and much patience and money had been called for, but at last hand-setting, on the Tribune at least, was at an end.

Arriving at New York, I was well received by the Merthaler officials, was wined and dined and put up at the Astor House. It appeared that it was not easy for an outsider to gain access to the Tribune office, Mr. Reid apparently being especially desirous to preserve it from any taint of unionism. The Mergenthaler folks, however, secured the necessary pass and escorted me to the composing-room, introducing me to the individual in charge. This was not the notorious " rat " that had been some time at the head of the composing-room and who I rather think had fallen from grace, but a man named Shaffer, who essayed to be very condescending. He tried to start a discussion on the boycott, then the burning question of the day, but I somewhat dryly remarked that it was a subject on which we were not at all likely to agree, and that I had not the slightest desire to convince him, not being there for that purpose; so, inviting me to make myself at home, he left me severely alone.

The newspaper printer of to-day is accustomed to noise, and can hardly imagine the effect on an old-school printer of stepping into a room with some forty machines in full blast. The old-type Mergenthaler was even noisier than those now in use. As this old machine is now utterly extinct, a word of description may be worth while, though there are men in Boston by no means past middle life who worked on them. I recall that in 1890 I examined the machines in use in the Providence Journal office, which had just been equipped with this now defunct type, and that John Kopp, now of the Boston American, was running one.

Instead of one there were two keyboards, and the matrices, instead of falling by gravity as in the new machine, were blown into position in the assembler by a blast of air. This air business was one of the weaknesses of the machine, for it seemed to be very difficult to accurately adjust it. If too strong, many of the matrices would strike the assembler with such force as to bound out on the floor, and it was a common sight to see an operator with a handful of matrices lying on the floor around him, which, after each take, he had to laboriously pick up and return to the machine. On the other hand, if the blast was too weak the matrices were liable to fall flat in the channel, from where they had to be fished out.

I have been through two installations of Mergenthalers since then, but never saw so steady a demand for machinists as on my visit to the Tribune, whether due to inherent faults of the old machine or careless or incompetent operators, as was intimated to me, I don't pretend to say. As this stopping business was something which would naturally influence my judgment and my report, I watched it very closely.

I was standing by the copy board one night when Mr. Shaffer, apparently desiring to show off, grabbed quite a big batch of copy, called up one of his operators, a lad, and told him to put it through lively, remarking to me boastfully that no other paper in New York would dare give such a take as that to one man. The lad rushed off, and I followed, to keep tab on the time and product. The operator started with what seemed lightning speed, but soon hung out signals of distress, and the machinist, on making an examination, sarcastically suggested that the operator "chase up" another machine for the balance of the night, for that one was out of commission; so I didn't get a line on the speed after all, though I was later given access to the books with the product and averages.

On my return to Boston I submitted a report condemning the machine, and made a statement that I didn't believe any office on good terms with its men would find it profitable to install them. Doubtless many men besides myself examined these Mergenthalers, and it would seem that there was great unanimity of opinion, for the only office for a long time to be equipped with the machines was the Louisville Courier-Journal, which had trouble with its men. Later a Chicago paper, in like case, bought a number of these machines. The Mergenthaler people told me the Louisville machines were a great success, though they admitted that the Chicago plant was not. This they attributed to a bull-headed proprietor, who insisted on his own way and would accept no advice. Later, as stated, the Providence Journal was equipped with these machines. The four offices mentioned are the only ones I ever heard of as having adopted these old-style Mergenthalers, and the Providence Journal was the only one that didn't have union difficulties at the time of installation,

A couple of years after the visit to New York spoken of, in the fall of 1889, if I am not mistaken, though I am by no means sure of these dates, I was surprised at receiving a letter from the Mergenthaler Company, in which it was said that my report on the old-style Mergenthaler had been read at a meeting of newspaper representatives or proprietors, at which a Mergenthaler representative was present; that this individual had been much impressed by my thoroughness and manifest fairness; that a new machine was being now perfected which had eliminated the faults complained of in the old, and that they would be pleased to have me examine it. Undoubtedly their object was to secure the financial support of those who had been approached before in behalf of the old machine. I went to New York and spent some days there examining the machine which has since become famous, learning to operate it and endeavoring to find out its defects.

It is perhaps worth recording that of the many men engaged in exploiting this new machine, not one was a printer. They estimated the product in lines, the machine being set to about 22 ems pica, the type being ten-point. I showed them that lines meant nothing to a printer unless type and measure were given. Finally some quads were procured and I made up some tabs of what the machine was then accomplishing, which were later scattered broadcast. It seems curious to me that such a monumental overturn in our craft should have been brought about by nonminters.

I made a favorable report and told a number of members of the Boston union that doubtless a successful substitution for hand-set composition had at last come. Few believed me, and most men laughed at the idea, particularly Hugh O'Halloran, then president of the union, and a great friend of mine, who rallied me on being too easily scared, saying he had much more reliable advice from New York.

In recognition of the interest taken by me in the new

This keyboard in the years to come may possibly be of some interest to future members of the craft, for it was one of the very earliest of those turned out by the Mergenthaler Company. Not only was it the first one ever seen in Boston, but the first one ever sent to any place this side New York; at least so they told me. It is now in the possession of my nephew, William B. Esau.

A story in regard to the new Mergenthaler, which was told me in New York and which I later heard repeated in Boston, may be of interest. The financiers who were behind the old-style Mergenthaler, deeming the machine practically perfected, deciled when they undertook to put the machine on the market that they had no further use for Mergenthaler. They had absorbed the product of his brains and deemed that they had amply rewarded him—they, of course, being the sole judges.



A LOW INTAKE.

Photograph by R. R. Sallows, Goderich, Canada.

Mergenthaler — the working out of its speed computations and the like, as spoken of — and undoubtedly induced also by the likelihood of the Boston Post being the first paper in the country to be equipped with the machines, which then seemed practically assured, the Mergenthaler Company made me a present of a keyboard, stating that it was for me personally and not for the Post.

This keyboard was at once offered by me for the use of such union men as cared to avail themselves of the opportunity. Many practiced assiduously and became fairly expert, some of them securing positions on the machines when they were introduced in Boston, and a few of these are still employed in key-pounding.

It is surprising, in the light of to-day, how many there were who refused to bother themselves with the new-fangled device, and scornfully derided the idea that it could possibly prove a success, dubbing men who predicted the inevitable revolution in the craft as "dangerous cranks," to be repressed. It may be added that only a few months after the events told of in this sketch the machines were being installed in every direction, and what happened to the hand-set stalwarts is not yet such ancient history but what many can recall it.

Mergenthaler had a card up his sleeve, however. It would appear that he had profited by experience and criticism and realized the defects of the machine then on the market. He set quietly to work to develop the new type of machine, the one now in use. In this, gravity took the place of the air blast spoken of, and the second keyboard was dispensed with. It was in every way speedier and simpler than its predecessor, and the sharp financiers who had, as they thought, thrown the inventor into the discard, found to their consternation that he had produced an entirely new machine which was certain to completely supplant the one in which they had invested and were planning to make so much money. The result was that they bought all the rights in the new Mergenthaler, the inventor, profiting from past experience, making far better terms for himself. I have been given to understand that, in order to avoid the possibility of his inventing still another machine to take the place of the one they were buying, they subsidized him for life.

In the summer of 1890 I went to New York again, as the Post proprietors were negotiating to have their office equipped with the new Mergenthaler. Their purpose was to start a Sunday edition, as was later done by the present proprietors, it being figured that the economy effected by the machines would practically pay for the composition of the Sunday edition. Had the deal gone through, the Boston Post would have been the first newspaper in the United States to be so equipped and the subsequent lock-out would have been avoided; but, unfortunately, financial difficulties stood in the way.

The machine was now on exhibition, and hundreds of printers examined it. Strange to say, many still condemned it. At the request of the Boston union I had made a statement of my views of the possibilities of the machine, urging that preparations be made to control its operation where introduced. Two well-known members of Boston union, who had inspected the machine in New York, reported on their return that there need be no worrving over that thing, a report which was received with rounds of applause and my judgment was openly derided.

It may be said that there was now another machine of similar character on the market, the Rogers typograph, and many printers who had examined both gave the preference to the Rogers, mainly, as it was told me, because of its alleged greater simplicity. There was the usual fight between the warring companies, each accusing the other of pirating its rival's ideas. After considerable litigation the matter was settled by the Mergenthaler Company buy-

ing out the Rogers patents.

Convinced of the ultimate success of the new machine. the Mergenthaler people put up a factory in Brooklyn, besides the one in Baltimore, where the earliest work was done. In spite of this it was quite a while before any newspaper would make the break, but once the plunge was made they rushed after one another like so many sheep stampeding. The rest is a matter of common knowledge.

The Post proprietors, who had taken such an interest in the machines, were never destined to install them. Embarrassed financially, the money sharks took possession, repudiated the arrangement made with the Mergenthaler people, introduced the notorious Printers' Fraternity to Boston, locked out its union men, and in a few months ran the paper completely into the ground, when the present proprietors took hold, soon installed the machines, and, eventually, built up the present splendid property. One by one the other papers followed suit, till all were equipped with linecasting machines. This was only a little over twenty years ago - the Boston Journal was not equipped until 1895, and the Transcript still later - but it already seems like very ancient history.

A statement was made a while ago by a union member that I rejected the claims of the present Mergenthaler. He was in error, and probably was misled by having heard of my report on the old-style Mergenthaler, which was entirely different.

Comments and Amendments by Another Hand.

1 .- Although the first linotype machine went into the office of the New York Tribune in 1886, machines were at the same time under construction for the Louisville Courier-Journal and the Chicago Daily News; these were installed in 1887, as well as one in Washington, D. C. They were of the style generally designated as "blower" machines, because the matrices were carried into position by a blast of air. These machines did excellent service and were kept in use for about six years. A plant of them installed in the office of the Providence Journal in 1889 was displaced by the later pattern of linotypes in 1894.

2.— The change effected in the later pattern of machine was mainly in the delivery of matrices - by gravity instead of by air blast; the main features of the old machine being retained, although in appearance the machine differed considerably.

3 .- Your contributor, in referring to "an old gentleman, a resident of Baltimore," and whose name he thinks was " Morse," probably has in mind Charles H. Moore, who was then not an old man. In the autumn of 1876 Mr. Moore exhibited to a company of Washington reporters a printing machine upon which he had been working for many years. and which had as its main feature a cylinder bearing upon its surface in successive rows the characters required for printed matter. By the manipulation of finger-keys the characters upon the cylinder, which was kept in continuous forward motion, were printed in lithographic ink upon a paper ribbon; this ribbon was afterward cut into lengths, arranged in the form of a page, "justified" to a certain extent by cutting between and separating some of the words, and then transferred to a lithographic stone from which the print was made. Mechanical difficulties, however, became so frequent that the parties interested. before proceeding to build upon the large scale contemplated, determined to put the machine into the hands of a mechanical expert, and Ottmar Mergenthaler, who was then working in the shop of a Mr. Hahl, in Baltimore, was selected. Mergenthaler had had no previous experience in connection with the printing art, but he was a fine mechanic, and in the course of his service of about two years he altered the machine so that instead of printing in lithographic ink it indented the characters in strips of papiermaché, which were afterward so arranged as to be able to cast a type-face page. The machine was not a commercial success, however, and the gentlemen interested in the enterprise, among whom were L. G. Hine, Andrew Devine, James O. Clephane, E. V. Murphy and F. J. Warburton, had to be content with their experience for their pains. Mergenthaler, however, had been "educated" and began to invent, and with the backing of the same parties and others finally produced an original machine. This, however, was only one of a considerable number, but the "blower" machine was at last reached. The interest of new parties was then secured and large capital added.

4 .- While Mergenthaler had disagreements with some of the people interested in the enterprise, there was never any thought of depriving him of his just returns, for, besides his stock interest, he was secured by royalties from the beginning, and these royalties are still being paid to his heirs. Upward of a million dollars has been so paid, and besides that Mr. Mergenthaler during his lifetime was paid large sums for the building of machines of which he undertook the construction.

5.- The Rogers typograph was introduced into the office of the New York World in 1890, and the Mergenthaler Company immediately began suit for infringement. The case was tried in the United States courts, being conducted for the plaintiff by Philip T. Dodge and Frederick A. Betts. and the typograph was held to be an infringing machine. The purchase by the Mergenthaler Company of the typograph property was not made until many years afterward.

A FEMINIST.

The dull boy in the class unexpectedly distinguished himself in a recent history examination. The question ran, "How and when was slavery introduced into America?" To this he replied:

"No women had come over to the early Virginia colony. The planters wanted wives to help with the work. In 1619 the London Company sent over a shipload of girls. The planters gladly married them, and slavery was introduced into America." - Youth's Companion.



Memorial Window in the Henry O. Shepard Public School.

Designed and produced by Thomas J. O'Shaughnessy, under the commission of the Old-Time Printers' Association of Chicago and the printing trades organizations generally.

Written for THE INLAND PRINTER.

TRIBUTES TO PRINTERS.

BY OLD-TIMER.



HENI I read the inscription on the magnificent window that the genius of O'Shaughnessy created in perpetuation of the memory of printers of the past and in honor of printers of the present, I felt that here indeed is appreciation that must speak to every one and be an inspiration. It has become the honorable custom for printers

in the various cities to set apart a day for services in memory of printers who have passed to rest. In Chicago this memorial day falls in the last week in May. Henry O.

further along and could afford the price I bought the paper for myself. I used to think then with, shall I say awe—yes, in a way it was awe—but more than that, with reverence—of the man who was at the head of the institution publishing that great paper, never dreaming that some day I should have even a small part in the work of producing it.

"Since my connection with that institution it has been my privilege to associate with some of the men who were associated with Mr. Shepard during the days he labored to establish it and build it up. I have talked many times with different ones about his life and work, and in all of those talks I have heard but one fault laid to him, and, to me, that is as high a tribute as can be paid to any man. That fault was, that he was too good, too kind and generous —so much so that at times he was taken advantage of by



Group of Speakers and Committee on Arrangements at Memorial Exercises in Commemoration of the Birth of Henry O. Shepard.

Prome C. Heat, Miss J. Kutherine Culter, Dr. Homer Thomas, Samuel King Purker, Mrs. Cirar J. Shepard, Chiler of Prome C. Heat, Mrs. Henry O. Shepard, William Sleepeck, Harry Hillman and Walter Bislook. The Henry O. Shepard Memorial Trustees consist of Mrs. Clara J. Shepard, president and treasurer; Mrs. Walter Scott, first vice-president; Miss Paulina Margenthaler, see 1997.

Photograph by Kaufmann & Fabry Company, Chicago.

Shepard was born on the twenty-third of May, 1848, and the Henry O. Shepard Memorial Window in the Henry O. Shepard School now serves a far-reaching purpose. It is the text for lessons that will be taught for all time.

I knew Henry O. Shepard intimately. But here is a record of his influence on one who did not know him — who never met him but who benefited by the work that he did. Let the record speak for itself. Harry Hillman, associate editor of THE INLAND PRINTER, gave it in his remarks to the children of the Henry O. Shepard School on Memorial Day.

"It is indeed a great privilege for me to be able to stand here before you to-day and pay tribute to him in whose honor you have gathered. It was not my privilege personally to know Mr. Shepard in this life, but I go back in memory to my early days as an apprentice at the printing trade and recall how the men with whom I worked each month sent me out for copies of THE INLAND PINITER, and how, after they were through with them they would give them to me and I would devour them. Then, after I go some. I say — and I defy contradiction — that is as high, yes, the highest tribute that can be paid to any man.

"Mr. Shepard was a printer - and he was a good printer - a good workman. An interesting little item regarding Mr. Shepard's work came to my attention but a short time ago. In 1873 he was employed setting type in the office in which the city directory was being printed. The work was done on the piece-work basis, each man being paid according to the amount of type he set. In order to get the directory out as quickly as possible, the head of the company offered a bonus, or premium, of ten dollars a week to the man setting what we printers call the "biggest string "- by that we mean the greatest amount of type. There were about eighty men setting type in that office, and among those who competed for that premium was Mr. Shepard - and for many weeks running he carried off the prize. So, I say, Mr. Shepard was a good printer. Why was he a good printer? First of all, because he loved printing - he loved his work, and worked not only for what he got out of it at the end of each week, but for the sake of the work itself.

"How did he become a good workman? And right here I want those of you who probably in a very short time will go out from this school to start work to pay strict attention. How did he become a good workman? In the only way any one can —by taking an interest in his work; by paying attention to what we are generally inclined to call the little things; by studying his work as he went along, and ever striving to do the piece of work he had in hand better than the one he had just finished.

"As a boy, Mr. Shepard would go to a newspaper office each day after school, and there he would work setting type. That was in the office of the Chenango Union, of Norwich. Chenango County, New York. After he left school he went to work in the office of the Chenango Telegraph, and there he finished serving his apprenticeship. He came to Chicago in 1871. For a number of years he worked for the company then known as Church, Goodman & Donnelley, the office in which he won the prize I spoke of a few moments ago. After leaving that company he worked for a firm by the name of Knight & Leonard, a company that had gained a high reputation for the quality of its work, and in a very short time he was made superintendent of the entire plant. Through the close attention he paid to the details of his work, and the care he gave the interests of his employers and their customers, he made a great many friends and was a great favorite with all those who worked under him.

"A man of Mr. Shepard's character and ability could not long remain as an employee, so in 1880 he started into business with a friend by the name of William Johnson. whose interest in the business he purchased a few years later. From that business, small at the start, has grown the one which now bears his name, and which stands as a monument to his memory. Three years after starting this business Mr. Shepard published the first number of The INLAND PRINTER, which, so far as I have been able to learn. was the first magazine devoted to the interests of any trade, and which, from the first issue has been devoted to encouraging and educating workmen in the trade. But a small, very small, paper at the start, that magazine has grown until it is recognized as the leading journal in the world in the printing trades, and its influence has been felt in nearly all parts of the world.

" As he was a good workman, so he was a good business man and a good employer, always encouraging those who worked for him, ever ready to listen to any suggestions any of them had to offer, and never failing to recognize faithfulness and ability. A little while ago I said he was sometimes taken advantage of because he was too lenient. While he was by some, nevertheless there were far more who in return gave him of their best, and who showed their appreciation of what he did for them, and as the result of these characteristics he gathered around him a force that took an interest in the work and did all in their power to advance the business. One of the principal features of a good executive is being able to surround himself with the right kind of men, and so we can lay the charge against Mr. Shepard. that he was a good executive. The spirit he manifested toward those who worked for him reflected throughout the entire business, and remains to this day. Wherever he went, Mr. Shepard had many friends, and was loved and honored as few men come to be, and his advice was constantly sought in matters relating to the advancement of the industry in which he was engaged. Time will not permit my going on to tell of the work accomplished through the technical school established by Mr. Shepard in connection with the work of THE INLAND PRINTER, nor will it permit of my going into the works he published after starting into the printing business, but one I must mention. Among the books I have at home is one I prize very highly. That book is a history of the Bible—a heautiful book, the idea of which was conceived by Mr. Shepard and on which he spent a great amount of time and effort. In that book are gathered chapters by many of the most noted scholars of the day, and had he accomplished nothing else that book alone, I believe, would be a monument to him.

"Will you pardon a little personal reference? Shortly after I started my apprenticeship at the printing trade, in the printing department of a large wholesale house, I was offered a position in the office. I had determined to learn the trade, and so, while the offer looked pretty good at the time, I refused it. Some time after, a young lady who had worked in the office asked me why I did not accept the offer - it would have been so much better for me, the opportunities would have been much greater than in a printingoffice. I told her I liked the work and wanted to learn the trade. She immediately gave me a scornful look, 'Oh, my!' she said. 'You would come in touch with such a better class of men in the office.' I quickly came back at her with, 'I want to tell you right here that I have met men in the printing-office who were every bit as fine as you will meet anywhere else.

"I want to leave this point with you: If you ever hear any one say a thing against printers, think of that man whose picture is on that window, and whose name is on this school, and tell them that he was a printer, and a good printer. Ask them, also, what they would do for their books from which they gain their educations if there were no printers. And to you who in a very short time will go from this school to start out to work, I want to say: Every time you get the opportunity before you leave this school look at that magnificent window, and bear in mind the fact that he to whose memory it has been placed there started out just as you are starting out, and that by doing his work right, by being a good worker, he became honored as you are honoring him to-day."

I particularly noted the reference of this speaker at the memorial exercises to the spirit that pervaded the establishment founded by Mr. Shepard. Such is a part of the immortality that is the Christian's hope. It is reflected in the personal interest which Mrs. H. O. Shepard and her daughter, Mrs. Clara J. Shepard, exhibit to every one in the employment of The Henry O. Shepard Company.

The memorial window is a memorial to the spirit typifled by the life and accomplishments of Henry O. Shepard. It is a memorial to Mergenthaler; it is a memorial to Scott; it is a memorial to all men like them.

It is a memorial to Sam Rastall, to Joseph C. Snow; it is in honor of men like that uncompromising and stalwart fighter against adversity, James L. Regan, who now sits in his room on Wabash avenue, temporarily disabled after a life of useful service, of generous aid, of liberality that gave by stealth "and blushed to find it known."

James L. Regan worked with Scott, and his brains and skill have worked with many others in bringing order out of the inventor's dreams and making them available for the practical work of the printer.

Conceptions such as these inspired the printers of Chicago to aid the genius of O'Shaughnessy in making the memorial window through which the sun shines to make the varied hues of the pictures invite the children's gaze and ask what that window means and what the pictures mean. I have striven to say what they mean to me.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail-

Punctuation and Capitals.

F. G., Dallas, Texas, asks: "Please state in the proofroom page of THE INLAND PRINTER whether or not the following is the correct punctuation and capitalization of a question for debate: 'Resolved: That Every Child between the Ages of Eight and Fourteen Years Should be Compelled to Attend School.' If the words should be capitalized as given, how are the words to be capitalized determined?

Anseer.— The only punctuation here is the colon, and that is correct enough if one prefers it, though my own choice would be a comma. Neither point can be called incorrect. I can find no reason for any of the capitals except the first two. It has become very common now to capitalize many such sentences after the fashion of headings, and I am not inclined to criticize such matters of style. The only rule for such cases is that each important word is to be capitalized. Notions differ widely as to which words are immortant.

Choice of Words.

E. C. E., Pierre, South Dakota, writes: "Some time ago an item appeared in one of our State papers with the sentence 'Ice froze last night.' Would like to know whether this is grammatically correct or not."

Answer .- Certainly the sentence is grammatically correct, as you will know by comparing it with "I slept last night." What you really wish to know is whether it is right to say that ice freezes, a matter not of grammar, but concerning the choice of words. As a matter of fact, what the item meant was (literally) that water froze, thus forming ice. But why be quite literal enough to insist that one should not say that ice froze? We use the same figure of speech in innumerable instances, as in speaking of small farmers when we mean that the farms are small, and the farmers may even be giants. Every one knows that such expressions do not mean literally just what is said. Ice forms by freezing, and it is not censurable to say that ice froze. Such criticism is far too pedantic and uncomfortable to be indulged except in a case involving some possible misunderstanding or absurdity.

Capitalizing in Job-Work.

"F. M. I., Morris Park, Long Island, New York, writes: "In the April issue a little notice 'Capitals in Display' interested me, so I looked to see if it considered the word Church in caps. or l. c. I am issuing a weekly church bulletin (copy enclosed). I have about decided that I will use cap. C in the word Church when it applies to the organization—to the collection of members—and that when the word church applies to the building I shall use a l. c. c in ordinary copy. The word Pastor was preferred by our former minister—the present one prefers pastor (l. c.)."

Answer.— The bulletin sent was very much like the one noticed before, and there is little difference in such work generally. Some persons occasionally have peculiar notions and capitalize certain words that others do not, but I do not think they differ much about Church and church. Your suggested practice is so reasonable that there seems to be no reason for hesitation. In the case of the ministers there is no reason abor and pastor without question.

Obviating a Difficulty.

W. B. S., Lancaster, Pennsylvania, tells us how to solve a problem: "There seems to be a great deal of confusion and worriment in the proper compounding of words. To obviate this difficulty I would eliminate the hyphen in all cases except in compound adjectives. For instance: A Lutheran Sunday school; the Sunday-school book; the apple tree; the never-to-be-forgotten rule; the printing office; the printing-office towel; the hymn book committee; pear-tree blight—Sunday, apple, printing, and hymn being adjectives as used in the cases without hyphens. By applying this grammatical rule there would be less trouble among proof readers and compositors."

Answer.— This is not a new idea, but practically that which has held sway with a great many people from time immemorial. It would not be a bad idea, as to practicability, except for one thing—impracticability. I do not mean that it could not be made to work well enough if everybody could be induced to apply it in the same way. Probably it would; but a great many people could not be induced to accept it, especially as being grammatical. It is not founded on grammatical rule, but grammatical anarchy. Not one of the words instanced as adjectives is an adjective according to present English classification, though some people call them so.

It would be a hopeless task to induce the English-speaking people to adopt universally the new grammar that
would be necessary to make the proposed rule grammatical.
How long would it take to convert the people who made the
rules for the University of Chicago Press? Their Manual
of Style says: "Hyphenate, as a rule, nouns formed by
the combination of two nouns standing in objective relation to each other—that is, one of whose components is
derived from a transitive verb: mind-reader, story-teller,
fool-killer, office-holder, well-wisher, evil-doer, propertyowner; hero-worship, child-study; wood-turning, claymodeling. Exceptions are such common and brief compounds as lawgiver, taxpayer, proofreader, bookkeeper,
stockholder." And this is only one short section from eight
large pages, mostly devoted to rules for the use of hyphens.

Now, I, for one, will never miss a meal or lose a night's sleep through concern about the use or non-use of hyphens, though I believe in the use of many more than any one else known to me will learn to use. What bothers me much more is the prevalence of such silly ideas as this from our correspondent that he is offering a rule that will lessen the troubles of proofreaders and compositors. How would it affect those who worked under a rule like the one I have quoted? When men of unquestionable superior ability make such rules the proofreaders and compositors can do nothing but follow them.

A much surer way to obviate difficulty would be found in persuading the workers to follow copy, right or wrong. Many of those who are least reasonable in making copy are most firmly determined that their copy shall be followed.

Written for The Inland Printer.

THE HEAD PROOFREADER.

BY F. HORACE TEALL.



HILE the title for this article seems to be well chosen, I can hardly do better for a beginning than to acknowledge that I have at least as much to say about the other readers and their relation to the head one. No person fit to be a head proofreader needs to be told what the duties of the position are, or how to perform them. Of course

the name implies authority in guiding the work of the proofroom, but with limitations that vary greatly, especially in large establishments doing general custom work. So much simply to lead to the fact that no attempt is to be made to define or describe the duties of the position, which vary according to local conditions.

Local conditions have always differed in minor matters, in ways too numerous to specify, and still do so, even in offices that have similar varieties of work. But in at least one important matter there seems to be little of general change from the old-time status. This matter is the relative value of service as between the chief and his subordinates. All proofroom work is classed as non-productive—I wonder why, since production would be practically worthless without verification. Productive or non-productive, however, relative values actually differ much more than is commonly recognized through difference in pay.

An example of this occurred in my own experience many years ago. I had been a proofreader in a morning newspaper office for a few weeks when I received a letter from the foreman which said, "Take charge of the room," but did not say, "At increased pay." Pay was the same for all, though taking charge involved a large increase of work, for it imposed the burden not only of deciding every question (and they were many), but also of directing the order of the work, in addition to reading at least as much as any one else. It was worth at least \$10 a week more than the common pay, although the common pay was liberal. I held the job six years, and was happy in the knowledge that I always worked the best I knew how. And this leads to the trite remark that no man ever can lose through doing the most and the best of which he is capable, whether he thinks he is well paid or not. Even in that place, where I knew perfectly well that I was giving much more for the money than any one else, I was building a reputation worth much more than temporary wages.

The head proofreader is always liable to more or less jealousy from the other readers. Of course it is only the narrow-minded persons who indulge such a feeling as jealousy or insubordination, but such persons are too plentiful for personal comfort. Not infrequently one or more readers among a large force are intellectually better qualified than the one chosen to control their work and often to nullify much of the best of it through canceling their corrections; but these better qualified readers are usually also better able than the others to understand why the work can not always be done as they would have it.

The successful head proofreader in a large establishment must be not only a good proofreader, but a good executive. Indeed, as head of a large proofroom, his duty is mainly executive, including principally the selection of their work. Competent supervision is impossible without thorough knowledge of how the work should be done, and the best supervision will always come from one who can do the work competently himself.

Of course these remarks are all platitudes. Everybody knows all these things as well at least as I know them. But every-day experience indicates plainly that many do not always remember them, or they would never indulge in the frequent animadversions that are current. No wonder if proofreaders often become impatient or worse when their most conscientious efforts are overruled by some one who may not know as much as they do; their work is such as to expose them to such occurrence more than anything else could. But it is only fair that they should always make allowance for the increased strain on the nerves of the one who carries the burden of the room as a whole. This is not a plea for the head proofreader so much as it is one in favor of the others who are given to imagining grievances against him. Their own peace would be greatly heightened by the cultivation of easy acquiescence.

Here is what one reader wrote to me: "The famous head proofreader is not a stranger to us. He has all the credit that is coming to him—everything that is discovered, he found that. You find your modest query contemptuously erased, and a strong blue pencil-mark rushes or it like a billow. Later he is at the foreman's platform with a long story about these worthless fellows: 'Look at the amount of work I have to do on review of these page-proofs!' All the thunderbolts of Jove, yet all 'stolen thunder.'"

I quote this because I know who was the person especially meant, and also that the complaint had a just foundation; but it is exactly this that proofreaders need to avoid for the furtherance of their own interests.

While I know that the charge against that one is not without reasonableness, and would be equally just in many other cases, I also know positively that many head proof-readers are the best and fairest friends of the employers and of their employers. I could name one (and I know there must be many others) who probably gets much credit that really belongs to other readers, but does not get it by making false claims. And this one really does a vast amount of work which consists largely in cutting down the corrections marked by the readers. Corrections known to be the best possible are canceled by this head reader, often with a feeling of disgust, because of customers' insistence that copy is right, and because of knowledge that, where the point in question is a debatable one, it is much better not to make changes.

The head proofreader in a large office, doing various work, is in a position fraught with much worry and uncertainty—so much that I do not covet it in the slightest degree. The one who holds the place is entitled to all the good will from the other readers that they are capable of Instead of uttering or even feeling ill will or enmity, every one concerned should be friendly and loyal, even to the extent of gladly yielding in all cases to being overruled whether right or wrong.

REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS — Concluded.

BY HENRY LEWIS BULLEN.



RINTING, judged by its achievements in the industrial world, should have a reputation greater than is accorded to any other thing made by man. Printing has a value not to be estimated by count or by weight. Printing is an influence, and not merely a commodity. For these reasons the collective body of printers should command a place

second to none in the industrial world.

How may we acquire a status in the community equal to that enjoyed by European printers?

Every printing-office is a propaganda for its customers; why not occasionally make it a propaganda for printing? Those types and presses which day by day arouse pupilic attention to all sorts of movements for the benefit of all sorts of causes— can we not use them to advance the printing industry to the forefront of public esteem?

Of course, we can, if we will resolve to make the reputation of printing great in America.

What is needed in each large city is collective action for collective benefit. Suppose the employing printers, platemakers and bookbinders of Chicago combined to circulate a small, correctly printed book describing how catalogues are printed and the nature and extent of the equipment and the variety of materials used in making catalogues, and printed therein a list of the houses that had contributed its share of the cost. Would that not be educational? Would that not create respect for printing? Would that not be good as well as inexpessive advertising?

Suppose the same large group hired space in the newspapers to tell the public day by day how printing had made many merchants and manufacturers wealthy, and that it was ready to do a like service to all who had the price that would be good advertising.

Suppose the same large group published an organ which would magnify printing as an influence and educate the public in the history and achievements of printing — that would be good advertising.

Suppose the same large group organized exhibitions of their work, and went out into the highways and byways of commerce and compelled people to come and see how enterprising men were using printing profitably—that would be good advertising.

Yes, we have exhibitions of printing now, but, strange to say, they are attended only by printers and their brethren of the allied trades. I attended a fine exhibition in New York a few days ago, and at the opening exercises committees were created to bring together on one day the photoengravers, on another the paper-dealers, on another the lithographers, on another the ad-smiths—the writers—but nothing was proposed to be done to bring in the ultimate buyers of printing.

Suppose a series of illustrated lectures were prepared to be delivered, by men who knew what they were talking about, in the public-school lecture courses and before business associations—inspiring lectures, with striking pictures, calculated to arouse admiration for our art and increase the reputation of printing—that would be good advertising. And if at intervals orators of national prominence could be induced to deliver orations on the glory of printing, that would secure newspaper publicity, the best kind of advertising. We smile when we say. "The glory of printing." Does the architect smile when we speak of the glory of his art; or the painter, or the sculptor?

They swell with pride; but when we speak to printers of glory—well, there is a little smile. Now, the object of getting these great orators is not because they are so great, but they get on the front page. I notice when the bankers have a convention they have the President, or an ex-President, or some startling fellow that is on the front page. That is what we are after. Not his oratory, but we want to be on the front page with him. He speaks on banking, the glory of banking, and it is flashed all over the country by the Associated Press. What he said is, perhaps, not any better than what the obscure man at his side could have said. But why not hire these men?

These are not projects for the narrow men. They are for men of courage who in a campaign for collective benefit would have faith that their own merits will secure to themselves a fair share of the collective benefits. The very fact that printers were demonstrating their faith in their own medicine would inspire respect and make some such propagenda profitable.

Suppose that every printer determined to measure up to the unequaled power of printing. That every printer made himself acquainted with the literature of printing and the great achievements of printers. That every printer bought books about printing - not dry-as-dust text-books, but some of the 10,000 books which have been written about the higher aspects of printing than its mechanics. That in the offices of every printer customers might see examples of the work of the master typographers of the past and present, and portraits of the great printers and other historical prints that inspire respect for printing. Suppose that every master printer, superintendent and foreman realized that an ill-educated boy had no place in a composing-room. That no boy would be permitted to learn typesetting until he had passed an examination to determine his fitness for a calling that deals chiefly with words, and in which no one can be entirely efficient who has not literary ability above the average.

Suppose, in fine, gentlemen, that we regarded printing with the same ardor and exalted sentiment that inspires the efficient painter, sculptor, architect, doctor and lawyer; then whining about lack of sufficient profits would decrease; the demand for printing would increase; the buyer would see greater value in printing and pay better prices; and printers as a body would rise in public estimation and be deferred to accordingly.

I want to talk now, in conclusion, on some of the historical aspects that bear on this subject. I am told that What I want is something about the present; to hell with the past." Any man who says that doesn't realize that the greatness of America is the greatness of the past. What have we done in the past? Not what we are doing to-day; that is only formulating itself. We can't measure the great men of this country until they pass off. Abraham Lincoln believed in history. That belief made him President. You all know that while he made a reputation in this Western country, he was unknown in the East. He went to New York at the invitation of the Republican party there, and he made that great address which made him President. People were inclined to smile at this uncouth Western orator; he didn't even have flashy clothes on; never had seen a dress suit in his life. You have all read that speech; every American has read it; and there he showed he was the master of the Constitution, because he had followed it step by step from its inception. He could tell you what each man said and what he meant by it. It was a profound address; not political, but a great historical address. And the East knew that this was not a mere orator: that they had a student, as well as a man of character and oratory — and that made him President. History is the everlasting spring from which things grow. Any man who is not acquainted with the history of his country or the history of his occupation is narrow; he can't help but be narrow, and he is losing money by it.

American printers, as I have said before, have superior technical ability. My plea is that they will greatly increase the pleasure they have in their business, improve the status of the industry and find it easier to secure good profits, if they take time to learn the history of their art and become acquainted with its fascinating literature. This was the opinion of that very eminent and practical, money-making printer, Theodore Low De Vinne. Shortly before his death, in a letter commending the Typographic Library and Museum, he said: "Printers should be inspired with love and admiration for their trade. When any printer follows his trade simply because it is a money-making trade, he makes a serious mistake. I would go even further in saving that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts." It was said of De Vinne by one who knew him well that "he appreciated the greatness of his occupation, and made it respected by others." I ask you to stand with De Vinne, and many other successful printers who in some degree followed his example and were invariably successful, besides having great pleasure in their work. I have done my part by publishing in THE INLAND PRINTER a series of articles on the literature of typography, so that all who would be instructed and inspired by that literature might know what it is and where to find it. As a veteran printer I can do no better service to younger men, nor any that will do more to make them more thoroughly efficient in their calling than to urge them to study the literature of printing, associate themselves with its splendid history, and to do all in their power to create public esteem for it. That was the way in which De Vinne made his reputation, and through that reputation he became the most prosperous printer of his time. If any printer does not find the literature of printing interesting, depend upon it, the fault is with himself and not with the literature.

A printer who is not well read is a misfit:

"A certain low form of aquatic animal life anchors itself to a rock and feeds on whatever the current brings. The average man feeds his mind in much the same way. He falls into line for current amusements. He reads only current literature. He listens to what happens to go by. He makes but little systematic attempt to shut out the unfit or to put himself in line for the fit. The result is a defective grade of human life that rarely elevates society and often degrades it."

Such men are not worthy to be master printers.

"It makes a good deal of difference in the worth of a man to-day whether his reading last night was 'Hamlet' and 'Isaiah' or 'The Other Man's Wife'; whether he went to the art institute or the burlesque show "; whether, if he is a printer, he takes pride in his typographical scholarship or uses his occupation with no greater sentiment than the butcher has in his butcher meat.

Next, I say, the printer is entitled to good profits because he practices the oldest and the greatest of all arts. When our art flourished, civilization advanced. When our art declined, civilization vanished.

Our occupation is the most important of all to mankind. Do you, gentlemen, believe that statement? If any of you do not know this to be true, you will not be so successful in the printing business as you might be. We smile as we read that for two centuries printers were by imperial decree authorized to wear swords, a privilege confined to the ritter or knightly class. We smile when we learn that for two centuries the dwellings of the professors in the universities and of printers and of clergymen were exempt from taxation. We smile again as we learn that for two centuries no one was permitted to learn typesetting in France unless proficient in both Latin and Greek as well as French. Nevertheless, these were the evidences of the enthusiastic appreciation of the tremendous benefits which Europe had derived from our art of printing.

In this little book, "All the Liberal, Mechanic and Sedentary Arts," printed in 1568, by Sigismund Feverabend, master printer of Frankfort, of which city he was for many years burgomeister, and illustrated by Jost Amman, one of the most celebrated wood-engravers of that period, we find a significant and, to my mind, sensible grading of occupations, according to their true importance in this world, commencing with the Deity and ending with the chicken-thief. Here we have about 130 pictures of great importance, for we must go to Amman to discover how people were dressed, how they carried on their occupations, and with what tools and appliances. This book gives us the earliest pictures of papermaking, typefounding, bookbinding and many other occupations. In the order of importance, the dignitaries of the Church follow the Deity: then the dignitaries of the State: then the scientists and the lawyer; then commence the industries, with the goldsmith or banker first; and the typefounder (No. 16 after the Deity) next; then the letter designer and letter engraver; and then the printer, No. 19 after the Creator! All the useful occupations, as well as music, sculpture, painting and farming, preceded the non-producers and the destroyers, for near the end, No. 115, is the general, followed by officers of lesser rank.

Gentlemen, if printers and other men of the industries and the farmers had been accorded by man the rank assigned to them by the wise printer-burgomeister, Feyerabend, civilization in Europe to-day would not be torn up by the roots. Would that men had worshiped the composing-stick and printing-press rather than the wasteful sword and hollow drum!

Is printing an art? When Henry Lewis Johnson issued his prospectus of The Printing Art, and looked around for a publisher, he approached one of the well-to-do printers of New England, a man known to every member of the United Typothetæ, and this man dismissed the project with the ignorant, boorish remark: "What in hell has art to do with printing?" Here was an instance of a man degrading his calling and making it more difficult to secure good profits for printing. Yes, printing is an art. It is the oldest art, the mother art, for we, the typographers - writers with stamps - are the latest and best, though probably not the last development of the great writing art, originated by the first man or woman who scratched a reasoned symbol on a rock or on bark in prehistoric times. We are the successors of the rock-scratcher, and on our art all civilization and all other arts have been erected, for we from time immemorial have preserved and transmitted all human experience, all knowledge, all aspiration and all intellectuality.

Our predecessors made books and catalogues and contracts and broadsides on stones, bark, skins, leaves, papyrus, and finally on paper.

Where our art of writing flourished, civilization expanded. Where the people were denied our art or lost it, civilization vanished. There came a time when, by means

of abundant papyrus, books were cheaply and rapidly made, and these low-priced, widely circulated books made by our predecessors created first the wonderful civilization of Egypt, and in succession the master civilizations of Greece and Rome. The classic era, unsurpassed in its art and literature, flourished for centuries, and then vanished. We venerate its ruins; our presses at this very hour in every civilized country are printing the fragments of its literature. Why did this civilization pass into eclipse? The ruin of the classic era affords the proof of the supreme influence of the written and printed word widely circulated. Egypt, Greece and Rome were ruined by a famine of food for the mind. First, there was a dearth of papyrus, and such as the Aldii, Froben, Dolet, the Estiennes, and other scholar-printers, who restored the classic learning to Europe. This, the greatest work of the printers, was the chief factor in the Renaissance and the foundation of modern civilization.

The starved brain of Europe was fed. With reading came progressive thinking, invention and more liberty; and Printing was seen to be the veritable Seed of Civilization, of which the so-called fine arts are the flowers.

Why, then, should we as a body be underlings? Have we not every reason to be proud to the extent of our calling and its preëminent work in the present and in the past? With this heritage, shall we mutely accept the status of



DAVY CROCKETT'S COON. Don't Shoot! I'll Come Down."

Photograph by R. R. Sallows, Goderich, Canada.

recourse was had to parchment, making books expensive and limiting their circulation. Second, the Christians came into power in the fourth century and prohibited the reading of the so-called pagan books - ostracized Plato, Homer, Cicero, Horace, Xenophon and the great galaxy of resplendent classic authors. Nothing was left to read but commentaries on the Scriptures, which people then cared no more for than people do now. Having little worth reading, the mass of the people ceased to know how to read or write, until in the eighth century Charlemagne, ruler of all Europe, ascended the throne, unable to write his own name. Few besides ecclesiastics could read, and practically the only books in use were those necessary to the priestly profession - tools of trade. From the fifth to the fourteenth century, from Saint Augustine to Dante, not one writer or thinker of even third-rate eminence appeared; the great public libraries were destroyed, civilization retrograded, and the thousand years known as the Dark Ages intervened, all because our predecessors in our art were without employment.

Then came Gutenberg, the great benefactor, whose invention restored the books to the people at a time when the world was in anarchy, filthy, insanitary and unsafe, and desperately ignorant and superstitious. The possibilities of this invention were gradually appreciated by men

mere mechanics catering to the physical needs of the world? No; we must assert ourselves; we must recall to the American public what it owes to printing and printers; and on our own part we must realize that education and printing are one and inseparable, the light of the world, and that we are the master torch-bearers!

B. L. T. INFECTS "TRIBUNE" PARAGRAPHERS.

Found Dead with Jet Open.

Mrs. Theresa Gruber, 62 years old, of 3257 West Adams street, was found dead from gas in her room yesterday. She was employed in the home of Mrs. S. J. Morand, of 3504 West Jackson boulevard, for seven years, and was a Hungarian. The body was fully clothed and one gas jet was partly open. Mrs. Moran said the woman was always cheerful and believed death was an accident.

Coal Chute Attractive Nuisance.

A chute in a coal storehouse at South Kolmar avenue belonging to the Metropolitan West Side Elevated Railroad is an attractive nuisance, and a coroner's jury recommended that it be placed in safe condition at the inquest held into the death of Frank Oglesby, 10 years old, of 619 South Kildare avenue, who fell in the chute.

— These are from the "W. G. N."



BUSINESS CARES.

When cares of business weary me I love to steal away, and soothe my nerves to quietude a-fishin' in the bay. Around me all is peace, and there I have a chance to think and scheme to make my little pile, surrounded by the drink. Drawing by John T. Noft, printer.



By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inhald Printer Company.

The Printer as a Bookbinder.

Some few years ago a printer in a small western town conceived the idea that a bindery was needed as an annex to his printing establishment. This was accomplished in a manner similar to that outlined in my previous article in THE INLAND PRINTER, entitled "Bookbinding in Printing Establishments." With the growth of the business the need for a practical binder became apparent, and after considerable effort he succeeded, with the aid of THE INLAND PRINTER, in employing a man who could rule, bind and finish — an all-around man. As the work in the bindery could be handled by two girls and a binder, the time necessary for supervision was inconsecunital.

As frequently happens, this binder found at times that he was needed in two places at the same time. When he was ruling there was finishing which had to be done at that very moment; when he was finishing there was formarding which had to be done in order to be in shape for finishing the next day; when he was putting books in leather there was either one or both of the other branches which had to be done at once. Realizing this predicament, his employer, the boss printer, conceived the idea that he could be of assistance in a pinch. And so he insisted on watching the ruling-machine while a finishing job was being executed to satisfy an unreasonable customer. It seemed to the boss printer that it certainly wasn't any trick to put ink on flannels and keep the pens running on a three-color pattern.

The binder carefully explained the operation to his employer, and so left the ruling-machine in his care while he went to perform the rush duties demanded on finishing. Absent-mindedly the printer put the blue-ink brush on the red flannel and, later, the purple brush on the blue flannels, etc. The telephone rang, he left the machine running while he answered it, and upon his return found a quarter of a ream run through the machine with quite a few missing lines. He hurriedly inked the flannels sufficiently to last for some time. After a few minutes the pressman appeared for an O. K. press proof; so, to enable him to devote a little more time to other things while the machine was running, the boss put on a little more ink than he had been told, and everything seemed to be running smoothly. Shortly thereafter he was again interrupted, and the amount of ink he put on the flannels was equal, in comparison, to the amount of water which flows over Niagara Falls. Drops of ink were at such frequent intervals that on his return he found nearly a hundred sheets spoiled.

In the excitement the air was perfumed with appellations which would have made the angels weep, and in his distress he called for the binder to straighten out the job and start the machine running again. The loss to the concern was about 10 cents' worth of blotting-paper and 10 cents' worth of ink, besides the cost of the paper. All this loss because the ruling game looked so easy that it seemed any boy or printer could feed the ink and keep the machine running.

After the job was again put in condition to run, the boss printer took his place at the ruling-machine. During the next few minutes the feeder slipped a sheet in crooked, and in her eagerness to save the sheet pulled it out with a pick, but not until the pens were on the sheet. To save the sheet, the boss printer stopped the power; and to advance the sheet, as he thought, he turned the crank handle backward and broke all the pens. Besides the waste of time, which he could have employed to better advantage doing nothing, he lost considerable money. All this because he failed to appreciate the difficulty of doing more than one thing at a time.

On another occasion a customer came in with a rush job of lettering, and as his binder was in the midst of putting some blank-books in leather, he decided to do the job himself. This seemed simple chough, as he had often watched this operation. The powder was applied and a line of type selected from his latest acquisition, lead type of course. This was placed in the pallet, screwed up tight and laid on the gas stove. While the type was heating he was called upon to O. K. some more press proofs and lingered a little too long, with the inevitable result that the type had melted and spoiled his printing-font.

This did not discourage him, however, because he proceeded to try again, but with a little more caution. He had inadvertently dropped the gold-rag in the gilding powder and he subsequently used it to clean the face of the type. He succeeded in picking up the gold, but when he made his impression on the leather the gold remained on the type instead of on the leather. His next impression was too hot and resulted in a spoiled pocketbook. This was another costly experiment, but he was determined to show his employees that he could master every detail of the work, so that he would not be at their mercy.

It would seem from the foregoing experience that when unreasonable demands are made by customers they should be turned down rather than be allowed to disorganize the entire establishment. The fear of losing business should not enter into it, because in nine cases out of ten a customer is never pleased with a job that has been rushed and looks the part. The manner in which the job had been rushed and the unreasonableness of his request will be forgotten, but the slovenly work the customer has before him.



Illustrating the Correct Method of Counting Sheets of Paper.

and the chances are he will never again patronize that place.

The days when the "old man" was considered a genius because of his ability to turn to many things are gone;

where there was a dispute because of paper shortage the fault lay with the pressroom. In one place these disputes became so acute that the manager, at the request of the binder, insisted that all sheets be hand counted immediately upon receipt and a count record sent to the office and pressroom. In this particular case there were nine cases of shortages discovered which were attributed to the pressroom before any work had been done in the bindery, to one case where in the subsequent operation the bindery was responsible for spoilage. Thus it clearly demonstrates that hand counting before any work is performed in the bindery is the only salvation of that branch of the business. Any establishment which adopts that method of determining the paper shortage goes a long way toward placing the blame for shortages where it rightfully belongs.

A work order, with full instructions covering every detail of the work, should accompany all work sent to the bindery. The quantity received should be verified to see that the correct amount is available to complete the order. All shortages should be reported immediately upon receipt, so that should it be necessary to reprint, it may be done





Showing the Method of Using the Paper Divider. Cuts by courtesy of Gane Brothers, Chicago.

to-day we consider such a man a putterer and lacking in business training. If a printer expects to be successful, he will hardly attempt to master every detail of the work, but will entrust others with responsibility and look to them for results. There is too much in bookbinding and paperruling that requires skill and practice to take up during such spare moments as an employing printer has available. In fairness, then, competent men should be left to discharge their duties so that their best may be given to their employer and their development assured along practical lines.

Counting.

Hand counting, although largely dispensed with in modern establishments, is frequently resorted to when disputes arise or when the quantity is hardly large enough to consume the time in setting the counter. There are counters made for nearly all bindery machinery, including the ruling and folding machines. The machine counters are as accurate as the men who operate them want them to be.

I doubt if there is a binder in existence who has not heard a pressman swear that he printed a hundred or two over and show figures which he purports have been copied from the counter. Sometimes pressmen are very positive that the sheets were spoiled in the bindery; it could not be otherwise. Many a binder has lost his reputation because of press counters, or rather because the men who operated the counter allowed it to register sheets which were thrown out because of defects in printing.

It has been my experience that in nine cases out of ten

before the form is distributed. The quantity received should be recorded on the work order.

Letterpress, book or ruled forms should be counted in lots of five hundred; pads, tablets or manifold sheets in accordance with the number required by the work order for binding. The counting is done by placing the left hand tightly upon the paper, and taking up approximately seventy-five sheets with the right hand on the corner edge of the paper. Fan it out with the thumb and index finger; then with the thumb of the left hand count five and hold back with the index finger. Repeat until a hundred are counted; lay the lot back and continue to five hundred; then straighten the pile and lift off on a platform.



Individual Pad Counter.
Cut by courtesy of Gane Brothers, Chicago.

In counting cardboard, the cards are slightly held with the left and run out with the right hand. Count five with the thumb of the right, and hold back with the index finger. The cards are laid off in convenient lots, and the operation continued. When the work is counted it should be sent to the division where the next operation is performed.

PAPER DIVIDERS.— Whenever accurate counting is unnecessary, paper can be measured off. This is accomplished

by first counting the number of sheets required in a pad and placing a pile about equal in thickness against dedge, pressing on both edges with the thumb, adding or taking away as many sheets as necessary until both piles feel about the same height.

The paper divider as shown in the illustration simplifies this operation by dividing paper in ream lots into fifths. This is done by holding the ream flat, then setting the top and bottom teeth to the thickness of the ream, about two inches from the edge, inserting the balance of the teeth in the paper and dividing as shown in the illustration.

To use the individual pad counter, count as many sheets as required for a pad and place the sheets between the jaws, bring them together on the paper and tighten by turning the handle to the right. Insert this into a pile of paper and lift off. This is repeated until the entire pile of paper has been divided.

How to Make a Full Cloth Photo Folder.

A Minnesota printer writes: "We are sending, under separate cover, sample of photo folder which we are planing to make, and while we do not have a bindery in connection with our printing department, yet we are willing to make the attempt at this job. We are at loss as to the quickest and easiest way to space the cardboard on the cloth. Also, would it be better to glue the whole cloth and then put on the cardboard or put the glue on the cardboard? Any other suggestions as to the getting out of this job in a creditable manner will be appreciated."

Answer.— The best method is to cut all material, cloth, board and cloth strips for the joints in advance. The cloth for the covering should be cut one and one-half inches larger each way than the open folder. This will permit three-fourth-sinch turn-in over the edges of the board on all sides. Cut the boards the exact size and perfectly square, eight in all. Next cut three strips of cloth one and one-fourth inches wide and the length of the open folder; the cloth strips for the center should be one and one-fourth inches wide and as long as the exact width of the board. If the order calls for one or two folders, proceed as follows:

Place the cloth on a piece of pulp-board on the bench and put in four thumb-tacks, one in each of the four corners. Put the boards on a piece of soiled paper to the right, ready for gluing. Take a square and draw a pencil line across the top three-fourths inch from the edge. Draw a perpendicular line three-fourths inch from the edge, and another three-fourths inch from the right dege, and another three-fourths inch from the position of the left-hand board and draw a perpendicular line, measure off one-half inch for the joint and draw another perpendicular line. Repeat this for the second and third board. This is the guide for the position of all boards and allows one-half inch for the folding joint.

Now glue four boards and place them at the top in a row, using the pencil-marks as guides. Then glue the other four boards and place them at the bottom in a row, again using the pencil-marks as guides. Care must be taken to see that a perfect alignment of the boards both ways is obtained. Next remove the thumb-tacks and rub down with the folder and hands.

If there are to be a number of folders, jog the pieces of cloth carefully, lay them on the table and tack them down with wire brads at the four corners. Mark off the top piece as described above, then take a pin and prick through the cloth at each corner-mark. This will serve as a guide for the boards on all the pieces and does not

injure the cloth sufficiently to become objectionable. If the boards are laid on carefully they should align and coincide with the other covers.

There are other methods, the most common of which is to cut a strip of board one-half inch for the joint guide and two inches longer than the board. Lay the cloth on the bench, glue the four boards for the top row, lay on the first board three-fourths inch from the head and left edge of the cloth, as near as the eye can gage, place the guide strip close to the right edge and head edge of the board and lay the second board close to the edge of the guide strip, even with the top edge of the first board. Remove the guide strip and lay the third board close to the edge of the guide strip even with the top edge of the second board. Remove the guide strip even with the top edge of the second board. Remove the guide strip and repeat the operation with the fourth board.

Then glue the four boards for the bottom, take the guide strip, place it against the bottom edge even with the left edge of the first board and lay the first bottom board against the edge; care must be taken to align the board with the left edge of the top board. Remove the strip and lay it against the right edge even with the head of the first board. Repeat the operation for the second, third and fourth boards; then turn the cloth over and rub down with the hand and folder. The neatness of the folder depends largely on the alignment of the boards, so that when the completed cover is folded all boards will coincide with each other.

When this is done, take a pair of shears and clip the four corners of the cloth to within one-eighth inch of the edge of the board. Now glue the four strips of cloth for the center joint, place them in position and rub down. Then glue the three strips of cloth for the perpendicular joints, lay them on in their places and rub down. After this is done, glue the projecting cloth ends and turn in on the board; first take the two horizontal ends and nick or tuck in the cloth on the corners, then turn in the two perpendicular ends and rub down.

Before pasting down the photographs, trim them down so that when they are put on the board a cloth border of at least one-eighth inch will show. Use photographers' paste for this purpose. If half-tones are to be used, the ordinary glue or paste can be used. If glue is used, it must not be too thick; if paste, not too thin. Thick glue sets too quickly and thin paste stretches the paper. After the photographs are pasted, place them on the board, allowing the same margin all around, and rub down. Place the folder between pulp-board with a good weight on top and leave it until dry, or about twenty-four hours.

We would suggest that you try an easier job, if you have had no experience with paste and glue, before attempting this.

GOING DOWN.

The Missouri pastor looked over his glasses and shook his uncut locks.

"Carrying out my original declaration," he said, "I am about to call the names of those persons who are now asleep in the congregation. John Stackpole!"

There was no response.

"John Stackpole!"

The stout man stirred again.
"Be down in a minute," he drowsily called. "Keep things hot for me."

The pastor's voice rang out:

"You're going down, all right, John Stackpole," he roared; "and things will be kept very hot, very hot for you! Let us now sing the ninety-ninth hymn."

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in Chicago Tribunc.

Unromantic Similes.

Sir: From the Ladies' Home Journal: "His arms went round her like calipers." Can you imagine a simile more unromantic?

ACHATES.

more unromantic? ACHATES.

[Sure. "He kissed her like a cow pulling its foot out of the mud."]

Speaking of similes, our fellow colyumbine, Tom Daly, has been conducting a best-simile competition. The best of the offerings was weak compared with that which a neighbor on our left tossed off 'tother day: "As lonesome as a rabbit six jumps ahead of a pack of hounds."

A WARREN avenue engraving company announces that it makes specialties of visiting and "buisiness" cards. The deuce of it is, you can't change the spelling in an engraved line so easily as in a line of type.

William Allan Allen White, Please Write.

The esteemed South Bend Tribune has Stewart Edwart Edward White living in Grand Rapids, Mich. Who moved the Emporia, Kan., Gazette and its noted editor so quickly?

— From the La Porte Herald.

THE Atlanta Constitution runs sporting news and stock market news on the same page. More or less fitting.

A NEW corporation is the Damm-Saur Upholstery Co., which, a number of waggish readers hasten to say, should be the Damm-Saur Pickle Co. P. V. M., more subtle, thinks the concern is specializing in Loose Quince effects.

Offered by the Proofroom.

O wad some power the giftie gie us To see some folks before they see us.

The Inspired Compositor Once More.

Good German fellow, butcher, wishes a good disposition; not afraid to work. A. Schultz.— Trib. wantad.

"Wanted — All-around man for top, side curtains, and slip covers." — Daily News.

All around describes it.

Why Commit Suicide?

Dr. Miltenberger spent Friday in Chicago taking a postgraduate course in surgery.— From the Spring Valley (Ill.) Gazette.

"CAN'T find such a place as Henpeck, Ohio, in any guide," writes W. S. E. Nevertheless there is such a place. One finds, in the rural papers, correspondence from many hamlets that are not in the postal guide.

Almost Perfect Conditions.

Mount Auburn, Iowa, a village of about 400 citizens, has not had a death or a case of serious illness this winter and much of the time has not had a resident physician.— From the Dubuque Telegraph-Herald.

Absorbed in His Work.

Sir: Old Doc Hill, of South Bend, family practitioner, always leaves his cigar on the fender of his car while making a call. Tother day the cigar was out when he returned. "Oh, darn!" he grunted. "I made that one too long." Sir.

Why Not Osear?

Among the admirers of Henry Ford in Atchison are Mr. and Mrs. Orville Carr, to whom was born an eight-pound boy yesterday afternoon. He received the name of Lester Ford Carr.—From the Kansas City Star.

All Fixed, Except -

To the Editor: Please publish these few lines for me I am known as a widow twice of Virginia, have four chil dren, two small and two of school age am looking for a husband. I can not live on the place and take acre of things alone, I am in earnest about wanting a husband, I need the help and protection of the right kind of a man. Would like to hear from men who are not over 40 years of age, single men that have no children, that have farmed and would be willing to live on a farm and take interest in the place and help as a life companion. Call and see me before croping time. One with horses preferred, as I have none. Have all except horses and a true husband.—From the Downey Idadoan.

Cool. Indeed!

At the burning of a barn in Steele recently, our county superintendent displayed some nerve and pluck. Miss Himman did not wait for the men to get there but hastened to the barn without stopping to dress, and in bare feet untied the horses before they had become unmanageable thus saving them with little trouble. There is not a man, we venture to say, in all Steele but what would have stopped to put on his pants before venturing out into the crisp air, but she didn't, her whole thought being of the dumb animals imperiled there. It was, indeed, a nervy and cool-headed performance.—From the Tuttle (N. D.) Star.

We Are Shipping Mr. Mason a Halo by Parcel Post.

The other day a tobacco manufacturer offered Walt Mason fifteen hundred dollars to write some verses about cigarets. Walt could have written the verses in two or three days. But he turned down the offer. He holds cigaret is nion to be the control of the control

The Iowa I. Dee.

President Wilson has appointed Bezie I. Dee postmaster of Akron, Iowa.—From the Des Moines Register.

"Wanted — Town calves. Will pay highest market price." — Ad. in Waucoma (Iowa) Sentinel.

Getting up a burlesque show, possibly.

The Second Post.

Send me your catalogue of tombstones. I am going to be in the market for several tombstones this year, and say, could you enclose one No. 4 buck shot in with the catalogue for a sample, as I have a rifle that looks to be that size and I will send you an order for 6 lbs. of round bullets.—From a, perhaps tough, customer in Texas.

THE greatest pleasure we get out of an automobile is not driving it in winter.

Here's Your Chance.

Wanted — A nice gentleman to take care of a perfect lady's horse what can speak German. Telephone Hinsdale 205.—From the Hinsdale Doings.

Hello, Central!

"She forced his lips to her own and spoke softly into them." - From Ainslie's for January.

"WHICH of These Men Is You?" asks the revered American, and we are asked whether the sentence is not faulty. To be sure. The last word should be "youse."



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. It erititism is desired, a specific request must be made by letter octal card.

WHY NOT MORE UNIFORM RATES?

"Will you please be kind enough," writes the advertising manager of a country daily, "to send the writer some
information or data relative to advertising rates of daily
papers with a circulation of 5,000 or over? The Tribune's
circulation is about 5,100, and we are very anxious to
secure all the information we can just at this time with
reference to rates charged by newspapers in our class.
Do you consider 25 cents an inch each insertion to be a fair
rate for a newspaper with a circulation like the Tribune?"

The paper mentioned is one which offers exceptional coöperation with advertisers and gives unusual service to subscribers and to the community, and for that reason my reply was that if I owned the Tribune I would put in an average rate of 55 cents an inch, based on 15 cents for the first 1,000 and 5 cents for each additional 1,000 of circulation.

Nothing is more erroneous, however, than to suppose there is any accepted rule as to what the advertising rate for a daily, or a weekly, of a certain class is or should be. This fact is easily demonstrated by examining any ratebook and comparing the rates there given with some standard rate. Not because it is the rate that should be adopted in all cases, but just for the purpose of having a basis of comparison, let us take as a standard the rate heretofore mentioned of 15 cents for the first 1,000 and 5 cents for each additional 1,000 of circulation, and note the wide variation from standard of the dailies of a certain State.

In the following table the paper is not identified, but the circulation and published rate are given, and by no method can those rates be harmonized. When reduced to the papers varying from eight per cent over this schedule to 160 per cent below. Nor is the variation from the schedule assignable according to any constant factor of size of circulation, for some papers of 2,000, 3,000 and 9,000 circulation most nearly conform to this schedule, and other papers of 3,000 and 9,000 depart from it most widely.

It is true that there are only a few papers in the foregoing list, and the reader may think them exceptional, but the fact is that they are all the dailies under 10,000 circulation in one State.

That the papers of other States show similar lack of uniformity in their advertising rates is shown by the following list from another State.

							F	'n	13	,	e:	r.								(ci	irculation.		onsned Rate.		anc Rat		
A																						1,203	\$	0.1234		\$0.1	6	
В																						2,171		.15		.2	1	
C																	 					6,070		.18		-4	10	
D																	 					8,301		.28			52	
E																						2,500		.14		.2	23	
F								ě	ě													2,300		.10		.2		
G														÷								3,100		.15		.2	26	
H	·															÷						3,000		.28		.2	25	

While the adoption of an iron-clad schedule is perhaps impossible, yet when two papers, one of 3,000 and the other over 8,000 circulation, both have the same rate of 28 cents, isn't it time that a little standardization was done; and when one paper of 3,000 charges 28 cents and another 15 cents, isn't it time to get together and do something?

Among weeklies the lack of harmony as to advertising rates is relatively as great, though not so marked because there is not such a wide variation of circulation. The num-

Published Standard

		Paper.	Circulation.	Rate.	Rate.
•	Α	***************************************	950	\$0.08	\$0.15
	В	***************************************	2,138	.20	.21
	C		1,800	.10	.19
	D		1,500	.09	.18
	E		2,000	.12	.20
	F		3,400	.15	.27
	G		1,000	.15	.15
	H		3,000	.15	.25
	1		2,200	.15	.21
	J			,22	.20
	K			.25	.31
	L		3,108	.16	.26
	M		2,000	.10	.20
	N			.161/2	.34
	0		4,379	.15	.32
	P			.22	.19
	Q	***************************************	600	.15	.15

ber of weeklies of over 3,000 circulation is limited, the great majority being in the 1,000 and 2,000 classes. For that reason it should be much easier to reduce the display rates of weeklies to some standard basis.

			Published	Rate per		
	Paper.	Circulation.	Rate.	Thousand.	(*)	(†)
A		9,000	\$0.49	\$0.051/2	\$0.55	12
В		2,600	.25	.10	.23	+8
C		3,200	.10	.03	.26	-160
D		4,500	.221/2	.05	.32	-42
E		10,200	.35	.031/2	.60	71
F		1,000	.10	.10	.15	50
G		3,200	.11	.031/2	.26	136
H		2,700	.10	.031/2	.23	130
1	*	7,000	.21	.03	.45	114
J		2,000	.20	.10	.20	00
K		9,000	.30	.031/3	.55	83
L		5,500	.20	.031/2	.37	85

(†) Per cent published rate varies from standard rate.

a "per thousand" basis the rate is 3 cents in some cases and as high as 10 cents in others. Since the "per thousand" basis can not rightfully be applied to papers of small circulation, I have compared the rate to a standard which allows 15 cents for the first 1,000 and 5 cents for each additional 1,000, but still no harmony is apparent, The preceding table gives the rates of a number of weeklies taken at random from the list for still another State.

A glance at this table shows many remarkable discrepancies. Here are two papers, one of 600 and the other of 4,379 circulation, both selling space for 15 cents; one paper of 2,000 circulation gets 22 cents, and another 10 cents one paper gets 3 cents and another 2 cents over the sched-



First page of special "Good Roads and Motor Edition" issued by *The Ravenna Republican*, Ravenna, Ohio. Large line at top of page and roads in the map were printed in red.

ule, while others are over a hundred per cent below schedule — that is, their rate is not half what it should be.

The advertising rates of other States show similar discrepancies, but there should be no need of citing further lists. Any publisher or committee of publishers interested can obtain the list of advertising rates of the papers of their own States and note the marked lack of harmony in the rates.

Some Proposed Schedules.

The rates here given and the rates here discussed are for plate matter, run-of-paper position. The uniform schedule of 15 cents for the first 1,000 and 5 cents for each additional 1,000 was first proposed by the Minnesota association after a thorough study of the cost of production under average conditions, and it should be said that the rates of a large number of Minnesota papers show a substantial compliance with this rate.

The publishers of Wisconsin are now considering the adoption of a universal rate of 12 cents for the first 200 of circulation and 1 cent for each additional 100, a reduction of 5 cents an inch being given for plate.

Another proposed schedule is one of 14 cents for the first 500 of circulation and 7 cents for each additional 1,000—or 1 cent per agate line for the first 500 and half a cent for each additional 1,000.

The rates under these three schedules for various circulations work out as follows:

At	15 cents first	At 12 cents first	At 14 cents fir
:	1,000, 5 cents	200, 1 cent ad-	500, 7 cents a
1	dditional 1,000.	ditional 100.	ditional 1,000.
500	\$0.15	\$0.10	\$0.14
1,000	.15	.15	.171/2
1,500	.17%	.20	.21
2,000	.20	.25	.241/2
2,500	.221/2	.30	.28
3,000	.25	.35	.311/2

It would be most desirable if one of the schedules were generally adopted — which one is immaterial to the present discussion, because any one of them is much better than having no recognized standard of any kind. The first one, if adopted, really should be a net rate, but a commission to agencies could be paid out of the other two.

Of course I do not believe much in rates based on circulation, except where other things are equal. Rates are more properly based on the quality as well as the quantity of the service, but here again we find no recognized standard. Suppose two papers of 2,000 circulation, each maintaining exactly the same service in all respects except that one devotes one-half of the paper to advertising and the other devotes two-thirds to advertising, then if 20 cents an inch be a fair rate for the first, 15 cents an inch will be a fair rate for the second. In either case the revenue produced is the same - if of a six-column quarto, the twenty-four columns at 20 cents an inch produce \$96 and the thirty-two columns at 15 cents an inch produce \$96. Why should not this fact be taken into consideration, then, in comparing rates: that if a publisher's rate is high he shall with reasonable consistency maintain the proportion of reading-matter at a certain standard; and if his rate is low that it will be understood that the proportion of reading-matter which he maintains will be low? It seems to me that advertising should be bought and sold just as much on the proportion of reading-matter which it carries as on the number of papers published, and that publishers should advertise their "dead line" just as much as they advertise their circulation. The various "dead lines" are susceptible of being reduced to a schedule just the same as circulation, or could be arranged to effect a definite modification of the schedule of rates based on circulation.

About the only thing that can not be standardized is the character of the publication and the confidence in which it is held, and the effort put forth to make the advertising productive. No one can with just cause object to differences in rates based upon such differences in the service purchased, and certainly I will not so object, but I do object to the wide discrepancies between rates which are susceptible of standardization depending on the amount of circulation and the amount of reading-matter which an advertisement must carry.

A NEW ATTACK.

"Excuse me, sir," said the panhandler, shuffling up to Dubbleigh's side, "but you couldn't let me have fifteen dollars, could you?"

"Fifteen dollars?" echoed Dubbleigh. "Great Scott, man; do you for one moment suppose I'd be fool enough to give you fifteen dollars?"

"No, chief — I didn't," said the panhandler, "but I sort o' hoped you'd regard it as a kind of personal assessment and swear off fourteen ninety, leavin' me with a dime to the good!"

He got it .- Chicago Herald.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER-

Cape May County Times. Sea Isle City. New Jersey.—Your Easter special edition represents commendable effort in all departments. Of course we complete measurements of the course we consider the contract of the course when the contract of the course in this department. Judge of the contract of the course in this department. The course is the course of the course of

Morrison County Leader, Morrisonville, New York—Your paper is admirably printed, for the most part well made up and the advertisements are well composed, although these would be improved if plainingle horders were used throughout. Larger headings at the top of alternate columns, starting at the first, would give your paper a more interesting appearance.

The Grand Valley Times, Moab, Ulah.—On your heading, the words 'Grand Valley' should have been set the same size as the words "The" and "Times," unless it was your desire to subordinate them, in which case they should have been set much smaller so that the words "The Times" would really stand out. In other respects yours is an admirable little paper, manifestly equal to the field it covers.

The Conner Post, Cannas, Washington.—Yours is surely an admirable paper, make-up, composition and presswork being of a very good quality. We do not, as a rule, admire this five-edumn side, yours being of five-domm width and six-column depth, but, of course, the press one has at his disposal and conditions sometimes make old sizes necessary. The separation paper gives are large three properties of the prop

Kirkaville Duly Express, Kirkaville, Missouri.—Your paper is not well made up, but probably the fault is not with the make-up man. We refer particularly to the scattering of advertisements over the pages, virtually giving "full position" to them all. Read other reviews in this department anent the pyramid style of make-up as followed by all the leading newapapers of the contry. The use of a uniform series of head-letter would improve the appearance of your first page; relative prominence can be given to the stories by variation in size of headings. The variety of borders used around the advertisements does not ald in giving individual identity to them and mars the appearance of the paper as a whole to a considerable degree. Advertisements, however, are for the most parts satisfactorily composed.

The Believes Genetic, Believes, Ohio.— While there are opportunities for some improvement in the appearance of your paper, it is, as a whole, a commendable production. In printing, a triffe too much ink is carried, which causes a certain amount of offset, and the paper, therefore, does not appear clean. The advertisements are very well displayed, but some of the borders are very displeasing, especially those made up of units which produce a sportly effect, the prominence of the units attracting so much attention that close application to the process of reading can not be given by the readers. If in your place, we would eliminate all the produces which do not harmonize with the type you use. The most displeasing of these borders is that one used around Cook's advertisement on page 27 of your issue for May 2.



Type of advertising received for special automobile edition of The San Angelo Standard, San Angelo, Texas.

The Raceana Republican, Ravenna, Ohio.—Your "Good Roads and Motor Edition" is one of the best special editions we have ever seen. It was handled admirably from the editorial, advertising and mechanical standpoints, and no fault worth mentioning can be found with it in any particular. The news-matter is made up largely of descriptions of how mode have been improved, must for drives, and news of interest to the

owners of ears. Two sections are devoted to automobile news, one to town-hooming, and, in addition, there is the regular news section, four in all, or thirty-two pages. The text is copiously illustrated by half-tones and maps. The advertising was largely secured from the manufacturers of automobiles and accessories, through their agents, some of the manufacturers of well-hown cars taking from a quarter to a full page of space. Those taking full-page space were the Reo, Hudson-Doreland and Buile. Motoreyed and the firms, generally, used the half-page spaces. Typographically, the edition is almost a model, the display not be also and the first page of the section was printed in two colors and the first page of this section is reproduced. Preservoir is admirable indeed.

RIGHT on the heels of the Ohio automobile special comes one from the San Angelo Daily Standard, San Angelo, Texas. With a larger field from which to solicit advertising, it naturally earries a larger amount



Page from The San Angelo Standard, San Angelo, Texas, showing the kind of reading-matter used in making up its special automobile and good roads edition.

— the paper being a sixty-page edition and all the advertising is very well handled. For printing the Standard a perfecting press is used, and the presswork is good considering the high speed at which the papers are printed and folled. We know from experience it is difficult to arrange a paper well when there are so many large advertisements as appear in this one, but the news section of the edition could have been made up better if the advertisements had been made up from the lower right-hand corner instead of scattered over the page, cutting the reading-mutter into little sections here and there.

WINSTON T. BARBOUR, Gonzales, Texas .- The majority of your advertisements are well composed, although here and there one appears in which larger type was used in composition than should have been, thus necessitating some crowding. Smaller type against a background of ample white space is better, for in reading the reader is able to take in more words of small type than large type at a glance, and one naturally rebels at congestion, no matter where in evidence. Some of the lighttoned decorative borders used do not harmonize with the rather bold display type, and the fact that these borders do not join well at the corners produces a rather displeasing effect. From an artistic point of view some of the displays are not pleasing, due to the use of several styles of type in their composition, but our experience in your branch of the business leads us to believe that this is not entirely your fault. It is, however, a short-sighted policy for a newspaper to stock up on job fonts of a variety of faces, for large-weight fonts of one or two display series would not only help improve the artistic appearance of the paper, but would prove more economical as well, for then pulling of

sorts would be largely eliminated and it would not be necessary to distribute lines partly set for want of some elusive character or letter necessary to complete it in the style in which it was started. In printing, too much ink is carried, causing offset, and the papers are therefore not clean when they reach the subscribers.

Devils Lake Daily Journal, Devils Lake, North Dakota.—A more dignified make-up and the use of smaller headings would improve your paper very much. By using such large headings over stories not important enough for such creat emphasis you handiean yourself for the



Too many large headings confuse the reader. How would this paper have given prominence to the story if the town's most prominent citizen had committed suicide five minutes before press time?

proper handling of really big stories when they come to light. What, would you have done if, on June 13, with your first page, herewith some, made up, the most prominent local citizen had committed saticfied from minutes before time to go to press? You could not have done the story justice, for to use headings of sufficient size to stand out above the others would have left no space for the news itself. When a paper places acare-heads over unimportant items, the readers come to look upon it with distrust, so to speak, judging it in somewhat the same manner as individuals judge the breggart. With so much prominence given the headings, and with so many crying for attention, confusion results. It is a significant fact that in the largest edities the papers with the largest circulation are not those with the largest headings, but those more one servatively made up. There is lack of family resemblance between the remaining pages, due to the use of such a variety of type-faces.

Oxy of the most pretentious special editions we have seen in some time is the "Imperial Irrigation District Edition" of the El Centro Progress, I Centro, California, it is able edited and very well printed, the control improvement could be made in some of the latticenes. On a few of the progress of the could be made in some of the latticenes. On a tended of the country of the country of the country of the country of the an orderly manner, as, for example, and forty-three of sectionics, and the large half-tone in the upper left-hand corner of this passe been placed in the upper left-hand corner of page forty-three half of page forty-three half been placed in the upper left-hand corner of that page and the story under the big heading started in the first column, immediately beneath the cut, a great improvement would have resulted. The entire force may justly feel proud of their work in this edition.

The Duily British Whig, Kingston, Ontario.—The "Progress and Prosperity Number" of your paper, issued April 8, is in every way commendable. On its fifty-six pages are presented comprehensive showings of local business, public and personal affairs, and the illustrations should prove highly interesting to the paper's subscribers. The four-

page illustrated section, made up wholly of war pictures and illustration of Canadian soldiers, is very interesting. In addition, the names of all the men serving in the army are given, together with their regimental connections. The fisses should be highly appreciated by those who have near relatives at the front, in fact by all loyal Canadians. The paper is well printed and the advertisements satisfactority composed, although ment alone handled the edition, the editorial force not being called upon to do any work in its production.

The Lebanon Pioneer, Lebanon, Indiana .- Your paper has all the earmarks of a successful publication. The advertisements are exceptionally well set and presswork also is quite satisfactory. Make-up, too, is good, although on the first page we would prefer a uniform style of headletter, and for the inside pages we prefer the pyramid style of placing the advertisements. To position the advertisements in the corners practically means giving preferred positions to all advertisers and, besides, cuts the reading-matter up in such fashion as does not please the reader. and causes him to say sometimes, "Oh, the -- is full of advertise ments." In turning from page to page the eyes of readers instinctively fall first at the upper left-hand corner, and for that reason the readingmatter should be grouped in that corner. A reader is more likely to dwell upon advertisements in the lower right-hand corner after the reading of the page is completed than if the advertisements are so placed that they interfere with reading.

THE PRINTING TRADES GOLF TOURNAMENT.

The printing and allied trades of Chicago will hold two golf tournaments this year, instead of one as in previous years. These tournaments will be held under the auspices of the Franklin-Typothetæ of Chicago. The first tournament will be held Tuesday, July 11, at the La Grange Country Club. The golf links at La Grange are very fine, several thousands of dollars having been spent in remodeling the course, which makes it one of the finest in the country. The second tournament will be held at the Park Ridge Country Club, Tuesday, August 25.

The committee in charge of the arrangements, consisting of Franklin Wanner, H. T. Smith, W. A. Grant, E. W. Kirchner, Walter Munroe, Walter Klein, J. Harry Jones, with John I. Oswald as chairman, is busily engaged in arranging details, and a very enjoyable day in the country with a good dinner in the evening is assured all who attend. For the first tournament there will be match play against par in the morning; match play in flights of four in the afternoon, each with full burnament handicap.

Many prizes will be given for medal and match play, and winners of the flights in the afternoon will qualify for a special match-play event to be held with the second tournament on August 22, at Park Ridge Country Club. This tournament is open for all those engaged in the printing and allied trades, and their friends. All who desire to participate in either of the tournaments, or who would care for further information, will receive full particulars by communicating with Raymond Fennell, secretary, 325 Monadnock block; tleelphone, Harrison 4287-4288.

HIGHER ECONOMY.

Among the Japanese economy is held to be a high virtue. Two old misers of Tokyo were one day discussing ways and means of saving.

"I manage to make a fan last about twenty years," said one, "and this is my system: I don't wastefully open the whole fan and wave it carelessly. I open only one section at a time. That is good for about a year. Then I open the next, and so on until the fan is eventually used up."

"Twenty years for a good fan!" exclaimed the other.
"What sinful extravagance! In my family, we use a fan
for two or three generations, and this is how we do it: We
open the whole fan, but we don't wear it out by waving it.
Oh, no! We hold it still, like this, under our nose, and wave
our face!"—Everybody's.

Written for THE INLAND PRINTER.

"HISTORY OF THE TEXAS PRESS" - A Review.



HIS is the title of a book recently issued by the Texas Press Association (S. P. Harben, secretary, publisher of The Echo, Richardson, Texas), pp. 402, 8vo, cloth, price \$3.50, which we recommend to members of press associations generally. The author, Ferdiland B. Baillio, at one time president of the

association and also president of the National Editorial Association, was editor and publisher of the Johnson County Review. He did not live to see the publication of his work, as he ended his earthly career in Cleburne, August 25, 1915. The history is preceded by a biography of the author by Henry Edwards, publisher of The Banner, Denison, Texas, and it tells us of an able, gén-tle, true-hearted man, in love with his occupation and therefore desirous of honoring it in every way, and finally by compiling this history. A Confederate soldier at sixteen, he left Louisiana, his native State, for Texas in 1867, and as farmer, editor and publisher, fulfilled his full duty as a citizen.

It is no fault of the author that the material he had to work on is commonplace. The newspaper press in Texas is not as influential as it might be if freedom of opinion were welcomed by the Texans. A strong minority political party is essential as a corrective and stimulus in a democracy, which may without such a corrective be as tyrannical as any autocracy. Nevertheless, Mr. Baillio has given us a faithful and complete narrative which will always be the basis of any future history of printing in Texas. His work gives the publishing profession in Texas a status it otherwise could not acquire. We may safely assume the newspaper publishers of any State to be weaklings if their activities are not worthy of an historian's attention. When we exclude the thirteen original States, there remain only five in the Union which can boast of having a history of printing. The day-by-day recorders of state history are either accomplishing their task in a spirit unworthy of their occupation or are unwarrantably careless of the reputation of their great profession.

Baillio has left a legacy to the members of his profession in Texas which it is to be hoped they will esteem at its true value, and the Texas Press Association is to be praised for publishing the work. Yet there is something petty and pitiful in the history of the undertaking, when we reflect that it was completed during two years under the auspices of the newspaper publishers of a State so large and of great wealth - a State in which two or three of the nations of the first class in Europe could be accommodated with a margin to spare. Except the gift of a typewriting machine by a few of the members, and a gift of the paper on which the text was written, nothing seems to have been done to reimburse the author for the expenses of his task, although the work was officially sanctioned in 1912. There was little even of a spirit of cooperation. It was planned to print biographical sketches of the members, but this had to be dropped, because (p. 297) "your historian begs to complain that out of about four hundred self-addressed and postage-prepaid postal cards sent out by the secretary to the members asking for biographical sketches, not more than one hundred and fifty so far have been returned." In fact this discourteous indifference prevented the biographical section from being included. The author did indeed receive a vote of thanks, but the recommendation of the committee on publication "that a steel engraving of the author be the frontispiece of the volume "was not carried out. We have, instead, a half-tone, which is cheaper. We confess to liking a steel-plate portrait better. Evidently the profession of journalism in Texas has not arrived at its true estate, when those who practice it as newspaper publishers, to the number of more than four hundred, were so little able to reward the work of one of themselves who according to resolutions duly



Ferdinand B. Baillio.

passed had "sacrificed his means and his time for the pro-

motion of the every interest of the Association" (p. 300). The book is printed fairly well, except that it suffers from a glaring fault in its margins. The front and foot margins need not be criticized, but if three lines had been added to the page, thus reducing the head margins three-eighths of an inch, the appearance of the book would be wonderfully improved. Knowledge of margins is of the first importance to those who print things that have margins. In this book the head margins should be measured from the top lines of text and not from the running-head. The title is bad enough, but if raised five-eighths of an inch, and this space thrown in above the imprint, it would be much improved.

What is the matter with printing in Texas? The School of Journalism of the University of Texas issues The Texas Journalist, a monthly magazine full of "snappy" writing, but as a specimen of plain typography anything but creditable. The margins could scarcely be worse; the engraved cover a bad joke; mitered corners gaping; presswork inferior; and make-up inconsistent. It would not cost a bit more to make The Texas Journalist a model of clean and workmanlike (though inexpensive) printing.

These criticisms are offered in no caviling spirit, but to fulfil the duty of a reviewer or an editor, which is to praise what is worthy and correct error and not primarily to please the readers. Trade papers should not be run like grocery shops, subservient to the buyers. Editors have the same duty as that of ministers of the gospel and other teachers, to speak the truth as they see it, and elevate the standards of the industries they represent.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider con venient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Country Newspaper Printer and Linotype Operator Seeks Opening.

(3469) A thoroughly experienced country, normal asks had some asks had some perience on linetype machine, desires to secure perience on linetype machine, desires to secure time on case and part time on man, spending secure time on case and part time on machine in order to develop speed. A good, seed. A good, standy worker, acan give best of references. Southern States preferred,

Bindery Foreman or Stockman Open for Position.

(3461) Thirty-three years of age, fifteen years' experience on practically all classes of work. Understands cutting, handling and baying of stock, running performing, punching and folding machines, also pamphlet binding, rase well as half and three-quarter binding. Present concern going out of basiness makes change necessary. Desire position as bindery foreman, or would consider position as stockman in large plant. Best of references.

All-Around Binder Seeks Opening. (3462) Twenty years' experience on pam-

phlet, check and pass-book work, etc., and familiar with various cutting machines. Now has full charge of check and pass-book department, but seeks opportunity for further advancement. Eighteen years with present firm.

Linotype Operator.

(3483) Having eleven years' experience in the printing industry, six years of that time behing on the meahing, seeks change. Is a methin of the meahing well of the seek of th

Machinist-Operator.

(3464) Steady worker, capable of producing 4,000 to 6,000 ems an hour, seeks opening in Northern or Western States, but will go anywhere if good opportunity is offered. Married, Will not accept position in towns in which there are saloons.

Machinist-Operator Having Equipment Seeks Connection.

(3465) Thoroughly experienced operator, now in business, owing to retirement of his partner would place his part of the equipment in an office guaranteeing steady work. Can place either one or two machines with necessary equipment. Can handle all classes of work. Would prefer installing machines in newspaper office in the East.

Pressroom Foreman Seeks Connection.

(3466) Desires position as pressroom foreman in medium-sized shop doing first-class work. Good knowledge of cylinder, platen and auto presses. Sixteen years' experience on presses, last two years as instructor in printing-school. Some knowledge of cost accounting and estimating. References furnished.

All-Around Man in Composing-Room.

(3467) Desires advancement. Experienced in layout work, hand-lettering and designing. Thirty-two years of age. Married. Temperate, steady and reliable. Will go anywhere if salary is right.

Machinist-Operator.

(34.68) At present employed, but desires change where there is an opening for machinist-operator. Six years' experience on linotype, having worked on Models 3, 5 and doing all kinds of work. Graduate from instruction room of Mergenthaler Linotype Copany, Twenty-two years of age. Prefers the West. References.

Two-Thirder Pressman.

(3489) Having worked at the printing business for the past five years, feeding and helping around cylinder and two-color presses, would like to secure a position as two-birder pressman. Here he can advance and become pressman. Has a fair knowledge of makeready. Twenty-three years of age. Single. Good habits. Willing to locate in the Eastern or Central States, Good reference, Good reference,

Linotype Operator.

(3470) Young lady linotype operator, now employed on one of the best weekly papers in the State, seeks change. Can operate and care for machine. High-school education. Sets ten explays sailed and fourteen leaded clean profess.

Cylinder and Platen Pressman.

(3471) Pressman, familiar with the better grade of color and half-tone work, desires to take charge of medium-sized shop. Will not consider less than \$25 per week, and position must be permanent. Best of references. Union. Married. Good habits.

Estimator and General Accountant.

(3472) A man with fourteen years' experience with large plants, embracing colorwork, tariff, catalogue, booklet, blank and all classes of printing and lithography, seeks opening. Experience includes office and plant direction, advertising and selling. Is an accurate estimator, cost and seemal accountant.

Superintendent or Foreman.

(3473) A man especially proficient in producing tasty, high-grade composition, and who thoroughly understands the up-to-date methods of turning out colorwork on patent bases, desires position as superintendent or foreman. At present in full charge of mechanical departments of a concern doing a wide range of hisbeyrnde work, but as the greater part of the business is to be discontinued there will non the a position large enough for him. Would like to connect with some good concern which would appreciate the services of a really good man. Union, Married, References furnished from present emolyses, and other

Job-Printing Plant for Sale.

(3474) A good opportunity is offered to purchase a small job-printing plant located in Michigan. Consists of two platen presses and other necessary equipment. To right man will make a rental arrangement, giving practically full control, with privilege of taking over entire business later.

Linotype Machinist-Operator.

(3415) Twenty years' experience, during which time filled positions as foreman in small daily newspaper offices and of trade plants. Wide experience in estimating composition, etc. Competent to handle a linotype plant of any size; exceptionally rapid and clean operator on all classes of matter. Has also had experience as editorial and becal writer. Willing to go anywhere, but expects good salary. Married. Best references.

Printer-Manager.

(3476) Wishes to connect with good, clean, up-to-dute plant in some capacity—sales, capacity—sales, capacity—sales, capacity—sales, capacity—sales, capacity, capacity

Linotype Operator.

(347) Ten years' experience in the printing business, grained mostly on small dallies. Prast six years worked almost exclusively on linotype. Also some experience as foreman, make-up and copy-cutter. Is willing to work in any department of shop. Understands Spanish and would accept position in Mexico or South America if proper arrangements could be made. Married. Good orferences.

Superintendent or Foreman.

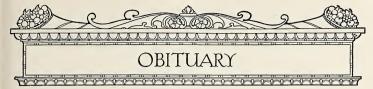
(3478) Fifteen years' experience in large and small shops. First-class compositor on high-grade work, estimating, layout, proofreading, general management. Salary not less than \$25 to start. Wants a piace where ability will be appreciated. Married.

Newspaper Manager Desires Opening.

(3479) A man, thirty-four years of age, would like management of a good country would like management of a good country weekly. Would manage same on a salary. Sixteen years' experience, seven years as owner and publisher of a leading county-sent newspaper. Is an excellent printer and good edit paper. Is an excellent printer and good edit paper. Is an opport that years. Now employed, but seeks change. Montana, Idaho or Western States preferred.

Office Executive.

(3480) First-class office executive, five years' experience in the printing business, will change positions. Thoroughly familiar with cost-accounting and is an expert bookkeeper. Knows the technicalities of the business, how to follow collections, extend credit, and nomething of collections, extend credit, and nomething of sage. Good references as to shilliy and integrity. Well qualified to handle duties of assistant to manager, or as secretary and treasurer of printing corporation.



John R. McLean.

John R. McLean, owner of the Cincinnati Enquirer and the Washington Post, died recently at his home in Washington, D. C., in his sixty-eighth year. He had been suffering from a complication of diseases for several months. Mr. McLean was born in Cincinnati, Ohio, on September 17, 1848, and received his early education in the Cincinnati schools. Later he entered Harvard and also spent two years studying in Germany. He entered the employ of the Cincinnati Enquirer as office-boy and worked his way up, learning every step of the business. In 1873 he purchased his father's interest in the paper, and in 1877 became managing editor. In 1881 he acquired the sole ownership of the paper. Ten years ago he bought the Washington Post.

James Berwick.

James Berwick, president of the Norwood Press and the Berwick & Smith Company, and one of the oldest and best known printers in the United States, died suddenly from heart disease at his home in Walpole street, Norwood, Massachusetts, on June 15, at the age of seventy-six years. His death came without warning. Wednesday he was at his office attending to the duties which he had assigned to himself for years past. Thursday morning after breakfast he was reading a newspaper when seized with a heart attack. When the doctor arrived he found Mr. Berwick dead.

Mr. Berwick was born in Lunenberg, Nova Scotia, and entered the printing business as a boy. He first went to work for John Wilson, in Cambridge, and was superintendent of the pressroom for Rockwell & Churchill for fourteen years. In 1884 he formed the Berwick & Smith Company, and when the Norwood Press was organized, a plant was established at Norwood in 1884.

He also was president of E. Fleming & Co., bookbinders, and the J. Stearns Cushing Company, publishers, and the New England Printers' Association.

He was formerly president of the Typothetæ, and a trustee of the Frank-lin Typographical Society. He founded the Norwood Press Club, giving a handsome clubhouse and an athletic field for the use of his employees, all at a cost of \$75,000. He was famed for his geniality, his democracy and his generosity. The tales of his kind deeds among his employees and the towns-folk are many.

James J. Schock.

Another veteran printer has been called from our ranks, and his departure is the source of deep regret among all who knew him - and they were many. James J. Schock, one of the old-time printers of Chicago, who was actively interested in the development of the work of providing printed service for newspapers, passed away on May 13, 1916. Born in Sandusky, Ohio, in 1842, Mr. Schock came to Chicago with his parents at the age of five years. He served his apprenticeship in various offices and was employed on the Railroad Gazette at the time it was purchased by A. N. Kellogg. When in 1864 Mr. Kellogg sold the Gazette and started the business which has since developed into the modern printed service for newspapers, Mr. Schock went with him, being his first employee and serving in the capacity of foreman for six years and as superintendent for twenty-six years more. The Kellogg plant was destroyed by the Chicago fire, and Mr. Schock was immediately sent to New York to secure a new outfit. This trip was not without its difficulties, as that great disaster caused a tremendous rush to the eastern metropolis. So great were the crowds Mr. Schock was forced to ride on the steps of the train almost all the way. He managed to secure new presses and material, however, and it was not long before they were installed in new and better quarters.

A man of exemplary character, a devoted husband and father, a true neighbor and friend, Mr. Schock's passing is deeply mourned.

Herst C. Gann.

Herst C. Gann, for over fifty-two years editor and publisher of the Warren (Ill.) Sentinel-Leader, passed away at his late home on Wednesday morning, May 31, after an illness extending over the past three years. Mr. Gann went to Warren with his parents in 1854, and at the age of thirteen years was apprenticed to the printers' trade in the office of the Warren Independent. With but a brief exception, he continued in the newspaper work until about one year ago, when he was compelled, on account of his illness, to leave the management of the paper to his daughter, Miss Lulu Gann. Mr. Gann took an active part in politics, and rendered effective service to the Republican party, frequently being sent as delegate to the various state and county conventions. He was also actively connected with several fraternal organizations, and was a liberal supporter of the Baptist Church.

Frederick H. Howland.

The newspaper fraternity has suffered a great loss in the passing, on Monday, June 5, 1916, of Frederick H. Howland. A brilliant writer, having a wide knowledge of men and events, Mr. Howland rapidly forged his way to the front ranks of journalism, his activities covering three continents and winning him fame in his chosen profession.

Graduating from the Massachusetts Institute of Technology at the age of eighteen years, Mr. Howland toured Europe and afterward began his newspaper career on the Providence Journal. Thirsting for the experiences of a war correspondent, he went to South Africa shortly after the Boer War started, retaining his connection with the Providence Journal and affiliating himself also with the London Evening News. For his work during the war, and for his book, "The Chase of De Wet," he was awarded a service medal by Queen Victoria.

Returning to this country after the Boer War, he resumed his service as Washington correspondent of the Providence Journal, remaining with that paper until 1906, when he became editor and part owner of the Providence Tribune. He was later associated with the Journal of the Boston Chamber of Commerce and with the Philadethin Press.

Orville L. Smith.

Orville L. Smith, head of the Smith-Brooks Company, of Denver, Colorado, and active in the commercial and social life of Denver, died on Monday, May 8, 1916, following an attack of pneumonia. Mr. Smith was born in Sandy Hills, now Hudson Falls, New York, in 1850, and went to Denver in 1882. He was a printer by trade and worked at the case until 1886, when he and George W. Brooks entered into a partnership and opened a small printing-shop at 1516 Arapahoe street. They prospered, and in 1890 incorporated what is now the Smith-Brooks Printing Company, at 1743-1747 California street, employing 200 men. Mr. Brooks died in San Diego, California, May 13, 1911, after a brief

While Orville L. Smith was widely known for his business integrity in commercial circles, he was equally well known in a philanthropic way for his almost countless chartites, quietly given. He was a personal friend to each of the many employees of his big printing-establishment, and his death is counted by each of them as a distinct, personal loss.

M. J. Parker.

After a long and active career, M. J. Parker, a pioneer citizen of Ardmore, Oklahoma, and one of the best known newspaper men in the State, passed away at the age of sixty-four years on Sunday, April 30. The news of the death of Mr. Parker came as a great shock to the citizens of Ardmore, by whom he was held in the highest esteem. Mr. Parker had been a resident of Ardmore for nearly twenty years. and during that time was connected with various newspapers, and a few years ago started in the job-printing business for himself. Before making his home in the Southwest, he was connected with various newspapers in Georgia, his native State. He had been a member of the International Typographical Union for over fortysix years, and during that time had been an ardent worker for the advancement of the industry. He was active in the Chamber of Commerce and the Business Men's Association of Ardmore, and upon hearing of his death

the secretary of the Business Men's Association paid the following high tribute to his memory:

"I am quite sure every member of the Business Men's Association will be shocked to hear of Mr. Parker's death. He was one of the most consistent and faithful members of the association. He never missed a meeting, took a personal interest in the bureau work of the association, and was always among the first to contribute to any movement inaugurated. His demeaner was always a happy one, and he did not know of any such word as pessimism. Unpretentious in his manner, faithful in the exercise of his public and professional duties, Mr. Parker held the abiding respect of the business men of Ardmore, and no member of our association would be more sincerely missed and no loss more keenly regretted."

Carl Ungar.

A long and active career in newspaper circles ended on Saturday, June 3, 1916, when Carl Ungar, editor and publisher of the Galveston (Tex.) Journal, departed from this life at the age of sixty-one years. Born at Bonnon-the-Rhine, Germany, in 1855, Mr. Ungar came to this country at the age of sixteen years. For a number of years he made his home in St. Louis, where he became editor of the Amerika, and was also on the staff of the Westliche-Post, under the late Col. Edward L. Preetorius. While in the newspaper business in St. Louis he studied law, was admitted to the bar. and for eight years served as associate city counselor of St. Louis. About four years ago Mr. Ungar moved to Galveston and founded the Journal, which is held in high regard by the German-American citizens of Galveston.

Daniel Hawkins Dean.

Daniel Hawkins Dean, a veteran printer and the oldest business man in Princeton, Illinois, passed away recently as the result of an attack of grippe from which he had suffered since the first of March. Mr. Dean was eighty-two years of age and had been in the printing business in Princeton since 1856. For years he was connected with the Republican and later with the Tribune, both of Princeton, and for a number of years conducted a job-printing business of his own. Born in Keene, New Hampshire, on June 13, 1834, the youngest of a family of eight children, he was bound out to a farmer at the age of seven years, following the death of his father, and was thereby deprived of any education to speak of as a boy. At the age of sixteen

he went to Lawrence, Massachusetts, where he learned the printing trade, and managed to secure three years of schooling. In 1855 he went to Constableville, New York, and shortly after drifted west to Chicago, but after a few months in that city moved to Princeton, where he made his home until the time of his death.

Louis Roesch.

Louis Roesch, head of the Louis Roesch Company, lithographers and printers, of San Francisco, California, died on Friday, June 2, 1916, at his late home, 2531 Howard street. Mr. Roesch was a native of Stuttgart, Germany, and came to this country at an early age. He was widely known and held in high regard in business circles of San Francisco.

NEWS ITEMS FROM THE UNITED TYPOTHETAE AND FRANKLIN CLUBS OF AMERICA.

Harry S. Stuff, western representative of the United Typothetae and Franklin Clubs of America, was one of the speakers at the convention of the Associated Advertising Clubs of the World, held at Philadelphia, June 25 to 30. He addressed the Graphic Arts Section on the subject of " How to Advertise the Printing Business." This is the initiative address of the national organization's creative selling campaign for printers and advertisers. Mr. Stuff also talked to the printers assembled at the convention of the Tennessee Printers' Federation, held at Knoxville, Tennessee, on June 23, on the subject of "Creative Selling."

All printers and binders who desire to collect records of bindery production can obtain from the national headquarters of the United Typothetae and Franklin Clubs of America a treatise on this subject, entitled "Classification of Bindery Operations and Operation Numbers." This booklet is being issued in connection with the campaign to collect records of bindery production, as conducted by the Price-List Committee of the national organization. This is an important subject for consideration, and full particulars can be obtained by writing to national headquarters, 550 Transportation building, Chicago.

The Composite Statement of Cost of Production for the year 1915 is nearing completion. There has been considerable detail work connected with the compiling of the aggregate figures, but it is expected that the statistical figures will soon be completed and the statement printed.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Prices of Miehle Printing-Presses Advanced.

The Miehle Printing Press & Manufacturing Company has recently announced that it has made a reasonable advance in the selling prices of Miehle presses, in order to partially cover the increased cost of labor and materials.

Walter Reich Manager Philadelphia Office John Thomson Press Company.

The John Thomson Press Company has recently appointed Walter Reich as manager of the Philadelphia office. Mr. Reich has been connected with the force of the company for some time past and is well fitted to assume the duties of his new office. Previous to his connection with the John Thomson Press Company Mr. Reich was with the Actha Life Insurance Company.

Miller Saw-Trimmer Company Opens New York Salesroom.

In order to more efficiently serve the trade, and to concentrate its local business, the Miller Saw-Trimmer Company has opened a salesroom at Beekman and Gold streets, New York city. Miller saw-trimmers and platenpress feeders have been installed in the new salesroom and are ready for inspection and demonstration. Warren A. Fowler has been appointed manager, and he and F. W. Snyder will give their entire time and service to the trade in the New York territory.

Old-Time Printing Pressmen's Association to Hold Picnic.

"There are days and other days, but there will be a big day when the 'Old-Timers' who have struggled to advance the printing art get together and exchange confidences with the younger members of the craft."

Thus reads the opening paragraph of the announcement of the coming picnic of the Old-Time Printing Pressmen's Association of Chicago. The date has been set for Saturday, August 5, 1916, Atlas Park selected as the place, and the members are especially

informed that "this picnic is not to be like other picnics—it is a family reunion of the Old-Time Printing Pressmen's Association and their friends."
Everything that will tend to make the day a memorable one will be provided—
music, dancing, games, refreshments, etc. The officers of the association are: Frank Dermody, president;
J. L. Regan, first vice-president; Edward Freu, second vice-president; Edward Freu, second vice-president; Dan
Deegan, secretary; Frank J. Levey,
sergeant-at-arms, and William C.
Blaufus, treasurer.

Advance in Price of Standard High-Speed Automatic Job Presses.

From the Wood & Nathan Company, 30 East Twenty-third street, New York, comes the announcement that, owing to the increased cost of labor and material, it was necessary, on June 1, 1916, to advance the price of the Standard high-speed automatic job press, and that a further advance may be necessary at a later date. Inventories of printing-plants everywhere should be revised, as the costs of materials and machinery have advanced greatly, and a plant is now worth more money than ever before.

Warner Ticket Company Installs Reserved Seat Coupon Ticket Department.

An interesting announcement comes from the Warner Ticket Company, Ninth and Sibley streets, St. Paul, Minnesota, stating that a complete reserved seat coupon ticket department has been installed in its large railway ticket plant. The announcement contains samples of tickets which show to good advantage the work the plant can produce. The installation of the department was the work of Mr. Calvin Martin, an expert in specialty printing, who is well known to readers of THE INLAND PRINTER through the series of articles he has been contributing to our pages under the title " Specialty-Printing Problems and How to Overcome Them."

S. Evans Clark.

S. Evans Clark, who is well known by printers throughout the country through his former connection as secretary of the United Typothetae and Franklin Clubs of America, has announced his withdrawal as secretary of the National Graphic Arts Exposition, projected for the Grand Central Palace, New York city, this fall.

Moonlight Outing of Pittsburgh Division of Alling & Cory Company.

The fine, large excursion steamer Sunshine never carried a jollier, happier party than that of the employees. their wives and friends, of the Pittsburgh Division of The Alling & Cory Company, on Monday evening, June 12, 1916. The boat left The Alling & Cory Company Dock on the Allegheny River at five o'clock, and made a trip to the Ohio River and up the Monongahela River. Balmy June air, a perfect moon, a bounteous spread and music were all that was necessary to furnish the stage and settings of the paper-hatted, gaily dressed party in an evening of rare enjoyment of games and dancing, interspersed with readings by Pittsburgh's most delightful elocutionist, Mrs. A. W. Sherrill. On returning to the dock, three hearty cheers were given for A. H. Smith, the general manager, and for The Alling & Cory Company.

New Officers of International Typographical Union.

The election of officers of the International Typographical Union, held on May 24, 1916, resulted in the selection of the following members to guide the organization during the coming year: Marsden G. Scott, president; Walter W. Barrett, first vice-president; J. W. Hays, secretary-treasurer; Max S. Hayes, Frank Morrison, H. W. Dennett and Hugh Stevenson, delegates to the American Federation of Labor; Samuel Hadden, delegate to the Trade and Labor Congress of Canada; Thomas McCaffery, Malcolm A. Knock

and William Mounce, trustees Union Printers' Home; Joe M. Johnson, agent Union Printers' Home; David W. Baird, Fred Barker and John M. Dugan, auditors.

St. Paul Printers' Supply Men Elect Officers.

The Printers' Supply Men of St. Paul, Minnesota, held their annual election of officers on May 18, 1916, C. I. Johnson, of the C. I. Johnson Manufacturing Company, printing materials and equipment, being chosen president. Ralph B. Henry, of the White & Leonard Company, paper,



C. I. Johnson.

President of the Printers' Supplymen
of St. Paul. Minnesota.

was elected vice-president, and Paul H. Oleson, of Wright, Barrett & Stilwell Company, paper, secretary-treasurer. The Printers' Supply Men of St. Paul have a strong organization, including all dealers in printers' supplies within the city, and are working along lines of cooperation one with another.

Charles W. Bowerman, Printer, Honored by King George.

Among King George's birthday honors is a Privy Councillorship conferred upon Charles W. Bowerman, M.P., who has for many years been known as the "printers' M. P." Mr. Bowerman is now secretary of the Trade Union Congress of Great Britain, but he retains his old office of parliamentary secretary to the London Society of Compositors. He has been connected with printing all his life. At one time he worked as a compositor on the London Daily Telegraph, and he held various offices in the London Society of Compositors until he became general secretary. It is just over ten years ago since he first en-

tered Parliament as Labor Member for the Deptford Division of London, a district in which a very great many Fleet Street printers live. His candidature was financed by the trade society, and they have continued to bear the expenses of his political career up to the present time. There is another "printers' M. P." in the British House of Commons, George H. Roberts, of the Typographical Society, who sits for Norwich. He is Labor Party whip, and has been prominent in recruiting campaigning, and in defending the Government and the Labor Party from those elements in the labor movement who are inclined to be restive under the regulations in connection with the war. An ex-Labor Member, David J. Shackleton, a former cotton operative, has received the high distinction of Companion of the

Stovel Company Erecting New Plant.

Contracts have been let and work has already commenced on a large new plant for the Stovel Company, engravers, lithographers and printers, of Winnipeg, Canada. Immediately following the fire which destroyed the company's former plant, orders were placed by wire for new equipment, with the result that the company already has in operation a plant which is taking care of its business in a satisfactory way.

The plans for the new building contemplate an eight-story structure of



Paul H. Oleson.
Secretary-treasurer of the Printers' Supplymen
of St. Paul, Minnesota.

reinforced concrete. Three of these floors will be completed so as to meet present requirements. The plant, it is said, will be one of the most complete in Canada. The total floor space of 84,000 square feet, as compared with 33,000 square feet in the old building, will give ample space for the accommodation of the most modern machinery obtainable. All branches of work previously carried on by the company will be executed by up-to-date methods in the new plant.

Smith-McCarthy Issues de Luxe Catalogue of Machine Faces.

Unfortunately, trade typesetting concerns do not as a rule see the advantage in getting out their catalogues of type-faces in artistic form. Quite frequently such lists are printed on cheap paper, often shabbily bound, and all too often poorly printed. Not so the new catalogue of monotype and linotype faces furnished by the Smith-McCarthy Typesetting Company, which in every respect is a handsome volume of 118 pages printed on a sepia dull-finish enameled stock and bound in heavy brown mottled stock, the end leaves being of the same grade but of a lighter weight. The firm's striking poster stamp, printed in orange, blue, black and gray, the latter secured through the medium of a Ben Day tint in the black plate, serves admirably as a cover-design, pasted in a pleasing position toward the top of the cover

On the first pages of the book illustrations of the firm's office and various parts of the plant with the men at work are shown printed from half-tones, and these give a decidedly good impression of the equipment and personnel. Then follow the specimen pages. The character of the book is certain to impress all recipients, and on the desk of a prospective customer it is sure to stand out, thus giving Smith-McCarthy a handicap, so to speak, at the start, over firms issuing ordinary catalogues.

Fine Papers Effectively Handled.

S. D. Warren & Company, the wellknown manufacturers of Cameo, Lustro, Silkote, and other high-grade printing-papers, have issued a new catalogue showing the various grades and colors of stock in their line. The stocks are printed from plates to which, individually, they are best adapted, the exhibit as a whole being decidedly effective. In addition to the pleasure all find in the examination of beautiful printed things, the printer who secures a copy is enabled to show his customers and prospective customers a variety of styles in illustration, which should make the problem of deciding on a catalogue, booklet or brochure treatment quite a simple matter.

The establishment which does not

have in its sample-file this exhibit of fine papers does not realize to the fullest extent the importance of paper in the production of good printing. Typography and presswork are by no means more important.

With all the advantages in the possession of this fine brochure, any employing printer may secure a copy by addressing S. D. Warren & Company, 200 Devonshire street, Boston, Massachusetts.

Booksellers' League of New York.

On Wednesday evening, April 26, the Booksellers' League of New York and many of its friends were the completed and the entire party partook of a dainty luncheon provided by the Funk & Wagnalls Company.

Robert J. Cuddiny, treasurer of the company, spoke of the close and friendly personal association which has existed for the past twenty-four years with those to whom the physical production of the magazine had been entrusted.

Adam W. Wagnalls, the venerable president of the company, was the next speaker, and in an interesting way told of how the name of *The Literary Digest* had its origin. In early life, as a Lutheran minister in Missouri, he came across a copy of

been the printer of the magazine since its inception, gave his audience a number of interesting statistics relating to the materials used in producing one year's issues.

Mr. Malkan, the well-known bookseller, spoke of the benefit every bookseller in this country had derived from the Funk & Wagnalls Company, who, with one of its own books, "Tarry Thou Till I Come," had inaugurated the system of net prices.

Each guest received an advance copy of *The Literary Digest*, to which was attached a brief description of the editorial departments and how the news is culled from publications in all lan-



Members and Friends of the Booksellers' League of New York as Guests of the Funk & Wagnalls Company.

guests of the Funk & Wagnalls Company in witnessing the mechanical production of *The Literary Digest* at its printers and binders, the Publishers Printing Company and the William Knoepke Bindery, 207-217 West Twenty-fifth street, New York.

Twenty-fifth street, New York. More than one hundred and fifty were present, and in squads of twenty-five they were conducted through the composing-rooms, foundry, press rooms and bindery. The circulation of the magazine now exceeding 500,000 copies per week, they observed in operation a \$200,000 plant especially installed for its economical production on schedule time. The large Cottrell two-color rotary presses, printing sixty-four pages of this 9 by 12 inch periodical at one time, attracted particular attention. At nine o'clock tet our was

Braithwaite's Digest while visiting a medical acquaintance. It was a quarterly publication, and was a digest of the latest medical information from all over the world. The scope of the magazine impressed him, and especially the word "Digest." Moving to New York later, he founded the firm of Funk & Wagnalls with the late Dr. Isaac K. Funk, and when they decided to issue a weekly of their own that comprehensive word "Digest" was agreed upon as meeting their idea of publishing the best and latest news of the topics of the day, foreign comment, science and invention, letters and art, and religion and social service, all presented in an absolutely unbiased and impartial manner.

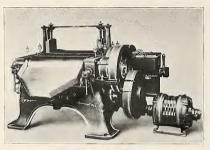
Joseph Gantz, president of the Publishers Printing Company, who has guages. The evening was not only entertaining to all present, but instructive as well.

Exhibit of Printing by Bruce Rogers.

Several hundred books, together with many examples of fine printing, such as broadsides, posters, circulars, pamphlets and leaflets, the work of that master typographer, Bruce Rogers, were exhibited at the Free Public Library of Newark, New Jersey, during the early part of June. The exhibition was held under the auspices of the Carteret Book Club, of Newark. The object of the club is to increase interest in good printing in Newark. An attractive part of the exhibition was a complete set of fifty volumes, called the Riverside Press editions, put out by the Houghton Mifflin Company under the direction of Mr. Rogers. These are unusual in workmanship and material.

The club also has under consideration, with good prospects of accomplishment, the publication of an essay on Mr. Rogers by A. W. Pollard, of the British Museum. Mr. Pollard is one of the greatest authorities on books and typography, ancient and of the districts where gasoline is still employed.

Not content with the present state of affairs, however, the Mergenthaler Linotype Company, the sole selling agent for the Cutler-Hammer electric linotype pot, is carrying on a nationwide campaign for the downward revision of the existing rates for electrical heating. The time would therefore



Motor-Driven Ink or Pigment Mill.

modern, in the English-speaking world. In this essay, which has come into the possession of the Carteret Club, Mr. Pollard rates Mr. Rogers very highly. The purpose of the club, if the essay is published, is to bring it out, under the direction of Mr. Rogers, in a typographical style marked by simplicity and beauty.

Low Cost Electric Metal-Pot Heating.

The application of electric heating to the metal pots of linotypes and similar machines has advanced to a quite appreciable extent the quality of the work produced. The many advantages of electric heating in the way of producing close grained slugs with perfect printing surfaces, and, in fact, along ciency, have already been dwelt upon at such length that almost every one is such length that almost every one is familiar with them.

Many users of these electrical heaters have said that they would continue to use them even though the cost of the current were several times the present figure. As a matter of fact, however, the cost for electrical service of this kind has been steadily reduced, until at the present time there are probably but few places where it would not be actually cheaper than any other method of heating. Especially true is this seem propitious for those who have not already adopted the electric pot to make the change and fully modernize their machines.

We suggest that you get in touch with the manufacturers of your composing-machine and see what they can do for you. If you have not considered the electric pot situation at all, it would be well to send for descriptive literature.

In the case of the Cutler-Hammer pot, the feature brought out most strongly is the fact that the heaters are of the immersion type; that is, they are placed directly in the molten metal itself. Thus full thermal efficiency is secured, there being no loss of heat in passing through the walls of the pot.

Motor-Driven Ink or Pigment Mill.

The demand for a printers' ink or pigment mill to grind inks, flat-drying wall paints, enamels and color varnishes, led to the development by the J. H. Day Company, of Cincinnati, Ohio, of the Day three-roll printers' ink or pigment mill.

Large chilled-iron rolls are used for grinding. These rolls are mounted on a solid frame which is a single casting. Its great weight eliminates the possibility of vibration, and insures the stability required in producing the finest quality pigment.

The bearings for the rolls are very heavy, and are fitted in large, planed housings which are provided with phosphor bronze bushings of peculiar construction forming an oil-flooded bearing, and thus preventing the journals from heating. All the gears are machine-cut, have a wide face, heavy pitch, and run as nearly noiseless as possible.

To facilitate cleaning, the scraper apron is made adjustable to any angle. It follows the roll, which can be moved in and out by means of a hand-wheel, and can be released from contact with the roll, drawn back and readily cleaned.

The rolls, which are hollow, can be fitted with packing-boxes to admit steam or hot water when desired, or when required the rolls can be water-cooled.

The illustration shows a Day threeroll printers' ink or pigment mill directly connected to a three-phase induction motor. The motor is of the squirrel-cage, constant-speed type and is equipped with a hand-operated auto starter. Both the motor and starter were manufactured by the Westinghouse Electric & Manufacturing Company, of East Pittsburgh, Pennsylvania.

Hugh E. Agnew with "Business Chronicle."

Hugh E. Agnew, who for the past three years has been instructor in advertising and marketing at the University of Washington, has resigned that position to become associate editor of the Business Chronicle, the new paper of which Edwin Selvin is editor.

The purpose of the Business Chronicle is to give accurate, comprehensive
information regarding business conditions in the Northwest. It will have
departments of banking, fisheries,
lumber, food products, mining, real
estate, and will give general news of
Alaska, British Columbia, Washington, Oregon, Idaho and Montana. It
will be the purpose to give collectively,
both for residents and for the large
number of eastern people who have
investments in that section, the imformation they would like to have
about the business conditions.

Mr. Selvin, the editor, for a number of years was financial editor of the Seattle (Wash.) Post Intelligencer, and prior to his connection with that paper was a well-known financial writer in New York city.

Mr. Agnew has had a wide and varied experience in the publishing business, beginning as a newsboy and working through the various departments up to the positions of business manager and editor. He has been an active member of the Seattle Ad. Club, of which he is now secretary and chairman of the Vigilance Committee, and is regarded as an authority on vigilance work. His successor at the university will be E. L. Troxell, of the University of Toledo.

A. T. Patterson.

In an attractive circular recently received from the Grand Rapids Electrotype Company the announcement is made that A. T. Patterson has acquired an interest in that institution and will assume the active management and sales promotion of the



A. T. Patterson.

printers' supply and machinery departments. Mr. Patterson has been identified with the industry for many years, and his sound business principles and the good judgment he is capable of rendering in the installation and rehabilitating of printing-plants should make him a valuable addition to the forces of the company, and should give added assurance to its customers that their requirements will receive proper attention. The company carries a complete line of presses, wood and steel cabinets, type, and other equipment, and this line will be further enlarged to meet all domande

Printers' Technical Association of Baltimore.

On Thursday evening, June 8, the first of a series of lectures to be given by the Printers' Technical Association of Baltimore, was delivered at the J. O. U. A. M. Temple by Mr. Nathan Billstein, one of the managing employers of the Lord Baltimore Press, to about sixty apprentices. Mr. Alex M. Rutherford, secretary-treasurer of the association, in a few well chosen remarks introduced the speaker. Mr. Billstein gave the boys the origin and definition of "printer's devil." He

then went on to ask the boys a few questions, among which was: "If a book set in six-point type made 100 pages, how many pages would it make if it were set in twelve-point type?" None of the boys were able to answer the question. He advised the boys to read "Ben Franklin's Autobiography" as an aid to their apprenticeship, after which he took the boys by stereopticon views through Germany and the City of Leipsig. These views were taken at the time of the International Exposition of the Graphic Arts.

Mr. Billstein also impressed on the boys that they were receiving big remuneration for the work they were performing as apprentices in comparison with the boys of Germany, quoting the salary of the boys in Germany in their fourth year at about \$1.20 per week. He said the importance of studying was essential as a means of advancement in the trade they had selected. It is believed by Mr. Billstein that the lectures will be of great benefit, and will give the boys a better knowledge of the printing industry and impress upon them the necessity of studying and applying themselves diligently to their work, so as to become competent and capable compositors. The next lecture will take place in Amonst

The association was formed to give the boys every available opportunity to thoroughly master the many details connected with the printing industry of to-day, not alone in the composingroom or any one particular department, but to give them thorough technical training by competent instructors, a thorough knowledge of the craft in general, its success, of course, depending upon the boy himself, his willingness to study and to closely apply himself to the advantages offered by the association.

Goldberg Display Fixtures.

In the Goldberg display fixtures, printers should find a ready solution of their problem of keeping samples on display in the office in an attractive manner so as to invite the attention of prospective customers. These fixtures can be secured in a number of different sizes and styles. They consist of a series of wings constructed of five-eighth-inch steel tubing, the body of which is built of a special kiln-dried lumber, covered on both sides with green burlap. These wings are fitted in substantial frames, varying according to the size and style desired.

Some of the claims made for these fixtures are that they multiply display surface, eliminate the accumulation of dead stock, and permit of the entire line being shown in a manner convenient for reference, so that comparisons can be made at a minimum cost of time and effort.

Printers who are interested in displaying samples of their work in an effective manner should write for circulars giving complete information, together with prices. Address the Universal Display Fixture Corporation, 133 to 137 West Twenty-third street. New York.

Korean Composition on the Intertype.

For the first time in the history of typesetting machines a Korean face has been manufactured, and a few specimen lines are here shown. The matter reads from top to bottom, with the succeeding lines at the left instead of at the bottom. Try it.

A full specimen of this Korean face is found in the new-face supplement just issued by the Intertype Corporation to its Matrix Specimen Book. Owing to the number of new faces, borders, slides and headletter fonts produced in the past eighteen months, it was necessary to make the supplement practically as large as the original book. The book contains 85 pages, 25 of which illustrate borders and matrix slides; 36 new faces are shown, including a 12-point Outline Gothic, a

Specimen of Korean Composition Produced on the Intertype.

handsome face for various kinds of jobwork. Two entirely new German faces, known as 14-point Gotisch and Schwabacher, have been combined on a two-letter matrix.

The supplement is printed on highgrade paper, and copies will be supplied to all offices using composingmachines. The Intertype Corporation will add continually to its stock of matrix faces, and proofs of each will be mailed to the trade in loose-sheet form whenever each face is ready for shipment. No. 4

THE INLAND PRINTER | WANT ADVERTISEMENTS

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THE INLAND PRINTER COMPANY

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY

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JULY, 1916.

THE INLAND PHINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered to the control of the con

Foreign Subscriptions.—TO Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be eareful to send letters of advice at same time remittance is sent, to insure

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Farnised on application. The value of The Kalany Pentrus as a detection medium is unconstituted. The character of the advertise-ments now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

ng space. The Inland Printer reserves the right to reject any advertisement

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester,

KARTHEN, LAWRINGE & C. Glimited), De Monitori Fress, Leicester,
RATHEN, LAWRINGE & C. Milled), Thanet Hosse, 231 Strand, London, W. C., England,
FINNISS, & C. C., 196 Farringdon Road, London, E. C., England,
FINNISS, & C. C., 196 Farringdon Road, London, E. C., London, E. C.,
W. E., 196 A. & Sons, Climited, General Agents, Melburges, London, E. C.,
ALEC, COWAS, & Sons (Limited), Wellington, New Zealand,
ALEC, Marchael & Sons, Limited, Wellington, New Zealand,
F. T. WINGLE, & Co., 87 (Larence strets, Sydney, N. S. W.
G. HIBEREN, Nirnherpestranses 18, Leipsig, Germany,
F. WINGLE, & Boolevard of Montparanses, Prais, France,
burg, South Africa.

JAN VAN O'NERSTAMENS, 3 TW UIB Hermons, Brussels, Belgium,
A. O'CRIMOTON, S. AVENNE de Cirvelle, Charenton, France,
ERENCY MONGENERAS, Charentics, 18, Berlin W. Fr, Germany

Price for this department: 40 cents per line: minimum charge, 30 cents. Under "Stantaine Wanted." 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price must accompany the order. The insertion of adt, received in Chicago later than the fitteenth of the month preceding publication and tunit and the month price of the price of the counter two controls and the counter of the counter of the counter two to classified advertisers.

RUSINESS OPPORTUNITIES.

WE CAN SELL YOUR MACHINERY—For 18 years we have been successful agents for established manufactures of printing-presses us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBBS-BROWER CO., 261 Eroadway, New York city.

FOR SALE AT A REAL BARGAIN—Well-equipped job-printing office in Central Michigan; good paying business in a city of 12,000; office now turning away work but proprietors must retire from the business; a snap for some live printer who wishes to get into the job-printing business. E 156.

FOR SALE—Well-equipped job-printing office established 6 years; invoices over \$3,500; low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reached—other business interests. E. D. BLACET, Mgr., Fainesville, Ohio.

FOR SALE — Job-printing plant in live Ohio town of 5,000; annual business \$7,000; will pay for itself in one year; splendid oppor-tunity for young man. Write for particulars. E 116.

WANTED — Practical printer, capable of taking charge of modern shop in a growing Idaho city; must have some money to invest if position proves mutually satisfactory. E 157.

FOR SALE — A \$5,000 office; will sell at a big discount for cash on account of health; these are facts which we can prove to you. E 159.

FOR SALE -OR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana: \$3,500; reason — age of owner. E 130.

FOR SALE — Half interest in growing job-printing and rubber-stamp plant in Jacksonville, Fla.; \$1,200. E 172.

ENGRAVING METHODS

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1. Circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Mishis presses: 22, 56, 60, 43 and 34 inch: Century, 52, 42 and 35 inch: Ostmus, 22, 47, 60, 22; abo Fony and large drum and two-revolution cylinders of all makes: Brown folders 5b 98, 38 io 42; stitchem 1-6 to 5g inch; Godinus, 10 by 12 to printing and bookinding machinery. We sell new and rebuilt machinery. WANNER MACHINERY CO, 708 S. Desrbort st, Chicago.

FOR SALE — Model 90 Dexter job folder, folds from 12 by 16 to 32 by 44; 4, 8, 16, 24, 32 parallel in gangs of 2 or more up; has head perforators, also first fold paster. This machine is in first-class condition and will be sold at a bargain for each. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

FOR SALE — Platen yardstick printing-press; size of chase, 15 by 18; weight, 4,500 pounds; in good condition for wood printing; also fine stock of imported and domestic calendar backs, stock runs from 200 to 3,000 each design; good salable goods; cheap. GEO. R. WOODRUFF, Ravenna, Ohio.

ELECTROTYPE AND STEREOTYPE MACHINERY — Several electro-type and stereotype machines in good serviceable condition; will sell at sacrifice prices, giving full particulars when answering in-quiries. E. O. LOVELAND, 706 Baltimore av., Kansas City, Mo.

REBUILT PRESSES, capacity of all sizes of newspaper and job work.

Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

FOR SALE — One No. 2 Michle press, size of bed 36 by 50, 4 rollers, all extras; also Universal and 10 by 15 Chandler & Price presses; almachines in good shape. Apply THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

DISSOLVED RELIEF OVERLAYS

FOR HALFTONE PRINTING

Non-Shrinkable Indestructible

Reliable

121 Oklahoma Avenue Milwaukee, Wisconsin

All Progressive Printers investigate. Shopright reasonable. Send for sample and terms.

FOR SALE — One No. 6 standing press, one 24-inch job backer, one 33-inch Sheridan iron table shears; all in first-class condition; sale occasioned by combination of two plants. W. T. HOLLANDS, Ann Arbor, Mich.

FOR SALE — Mentges periodical folder, sheet 25 by 38, 4 right-angle folds; in excellent condition; cost \$500; selling to purchase larger machine; machine 4 years old. DEFIANCE PRINTING CO. Defiance,

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH. 638 Federal st., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereo-type outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — One Christensen automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, II.

FOR SALE — A five horse-power gas engine with tank and all equipment attached; also a Hickok No. 675 ruling machine; both secondhand. E 163.

FOR SALE — 10 by 15 Gordon, \$100, \$25 down; will buy 13-inch or 16-inch lever paper cutter. STANDARD PRESS, 64 Austin, Wor-cester, Mass.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller: a big bargain. PRESTON, 49A Purchase, Boston. FOR SALE - Weekly paper in live town in Southeast Alaska. E 174.

HELP WANTED

Bindery.

A LIVE, PRACTICAL MAN, not over 45 years of age, capable of taking charge of a very large bindery; must have a strong personalized and be familiar with up-to-date working methods; can learn of a splendid opening by addressing £ 176.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically location, town of 15,000 in Central Western State; non-union. E 196.

Estimators

PRINTING ESTIMATOR who has knowledge of cost systems with opportunity for future is wanted by large Chicago printing concern; prefer man who has some sales ability; state age, experience, references and salary expected. E 167.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. E 107.

WANTED — Manager for printing and publishing plant; one who knows costs and can take charge of sales; we want a "live wire" and have good proposition to offer the right man. E 171. Salasman

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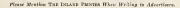
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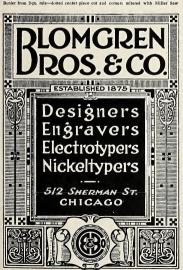
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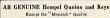
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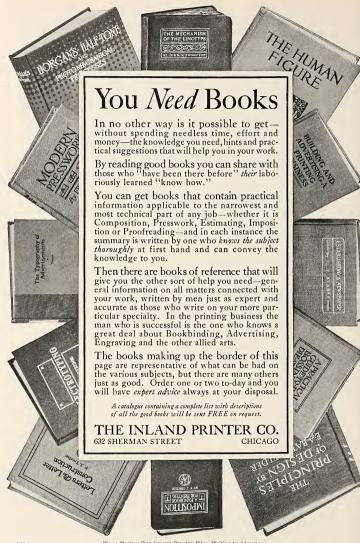
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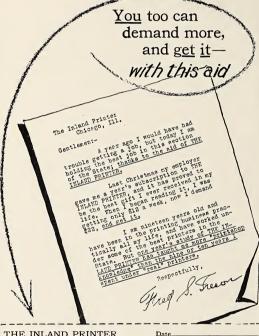
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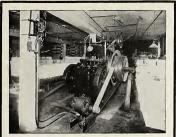
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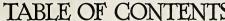
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Get a "Better" Job in the Fall

You can without any trouble if you will spend a few weeks this summer preparing for it

Learn to operate and take care of the Linotype machine; any average hand compositor can do so in six weeks' time, and it's the one sure way of getting a sleady job with more pay.

The supply of good operators and machinist-operators never meets the demand. Employers know this, and therefore hesitate before "laying off" a good man during the inevitable "slack periods."

Sign and mail this coupon to-day and find out all about it.

The Inland Printer Technical School 624 Sherman Street, Chicago

Please explain how the average hand compositor can become a good Linotype machinistoperator in six weeks' time.

Nama

Street and No ..

State

Get the News of the Printing Industry Twice a Month

Every printer, whether he be employee or employer, should keep informed of the activities of the printing and publishing industries.

The

AMERICAN PRINTER

(now published twice a month) in addition to an attractive and instructive section on the theories and practices of good printing, gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

The subscription price has not been increased — \$3.00 a year in the United States and \$3.50 in Canada. Sample copies 20 cents each.

Let us add your name to our list.

Oswald Publishing Company
344 West Thirty-Eighth Street, New York

The Printing Art

"The Fashion plate of Printerdom"

HIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x 12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS

CAMBRIDGE, MASS.

Does the Question of Display Ever Bother You?

What do you understand by the term display printing—How do you attain display in printing—What is the result when too many display lines are used in an advertisement—What is the logical order of display in commercial stationery—If you have any doubt as to the choice between bold treatment and a modest treatment in display, which do you select—Why?

If you can answer these questions intelligently and satisfactorily, if you can explain the why and wherefore of good display, you are reasonably sure of getting a good job and keeping it.

If not, your chances in the trade are small; you will never be able to compete with the men who know these things and who can apply them to their every-day work. You will never be an "above the average" compositor. You will never get a chance at the good jobs, and your pay will never be more than enough to live on.

"Experience" will perhaps give you an idea of some of these things, but it will never teach you the principles—the why and wherefore—and why waste time and energy learning in this way, when a few months' study, during spare time, will put you on an equal fooling with the best men in the trade?

THE I.T. U. COURSE

will give you the practical knowledge and training you need, not only in "Display" but in every other point that an "above the average" compositor needs and wants.

If you want to get ahead; if you want a good job, or a better job with a better salary, you can have it. Hundreds of others in your position have realized this ambition, and they all started on the "road to success" by filling in and mailing a coupon like the one below.

The same opportunity is offered to you. Sign and mail the coupon to-day.

The I.T. U. COMMISSION, 624 She	erman St., Chicago.
Dear Sirs:—	
W1 4 14 441	
Please send me, without obli	gation, information about your course of instruction.
Name	



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE

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For Speed and Simplicity

GOSS

For Economy and Quality

Worthy of Your Consideration

Goss Printing and Folding Machines typify a new idea which it has taken years to obtain, and the results, when you know them, will command your attention and respect.

If you believe in efficiency there are many points in a Goss that deserve your attention.

You will find for one thing many extra features —most of them patented and exclusive —that are conducive to great speed, to quality work, to simplicity and economy of operation, to quick make-ready and satisfactory ink distribution, etc.

You will find in the construction of the machine as a whole, and in each unit as a part, a quality of material and workmanship that will withstand the severest tests of time and usage. You will find in a great many cases special features, designed by our engineers to meet the particular requirements of a job, such as the Chicago Telephone Directory or The Saturday Evening Post, and in each case the result has been a maximum output of quality work, at a minimum cost of production.

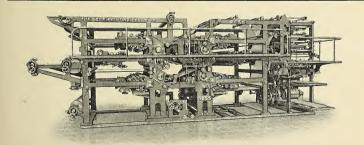
We look forward to the time when we may have the opportunity to demonstrate our ability to construct a machine that will meet special requirements and make it easier and more profitable for you to print catalogues or magazines in large quantities.

THE GOSS PRINTING PRESS CO.

Main Office and Factory

16th Street and Ashland Avenue, Chicago

New York Office, 220 West 42nd Street
THE GOSS PRINTING PRESS CO. OF ENGLAND, Ltd., Haves, Middlesex





iust the touch of a key

brings the magazine desired instantly into service on the new Model 16 and Model 17 Linotypes.

Easier to Operate than the Shift Key on a Typewriter.

Merely touching a key (follow the arrow) on the new Model 16 and Model 17 Linotypes brings either magazine into instant operative connection with the kevboard. This means that the operator can mix at will in the same line matrices from all magazines without removing his hands from the keyboard—absolutely insuring continuous composition while copy lasts.

We have a Linotype for every office at a price and upon terms within reach of every printer.

Send for All the Facts

Mergenthaler Linotype Company

TRIBUNE BUILDING, NEW YORK.

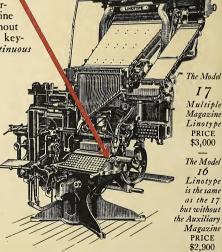
CHICAGO - - 1100 S. Wabash Avenue SAN FRANCISCO - 646 Sacramento Street NEW ORLEANS - - 549 Baronne Street Canadian Linotype, Ltd.

CONTINUOUS COMPOSITION

means that the time usually required for magazine changing can now be devoted to extra composition—which is equivalent to

More Ems per Hour at Less Cost per Thousand

Models 16 and 17 Linotypes are Especially Adapted to Book and General Job Work

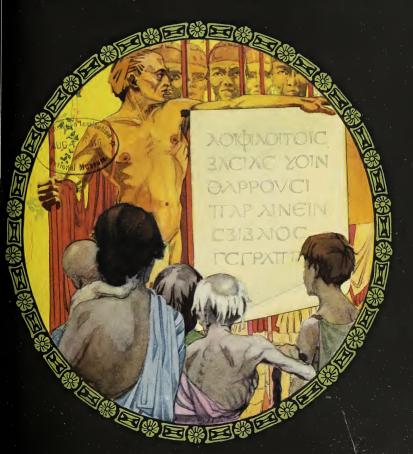


\$3,000 The Model 16 Linotype is the same as the 17 but without the Auxiliary Magazine PRICE

\$2,900

PRICE

THE INLAND PRINTER AUGUST 1.9.1.6



Car Schoffen

This advertisement is inserted

Merely to keep our name before you

And not for the purpose of soliciting
trade.

However, we are in fairly good supply Of such colors as the market affords, As well as some specialties,

Now difficult to obtain.

We shall, therefore, as ever, be glad

To give your inquiries our prompt attention,

And place our services at your disposal.



Sigmund Ullman Co.

New York Chicago Cleveland



Make the Certainty of ButlerBrands" YOUR Asset

To hit the nail squarely on the head takes practice, and just so it takes practice to pick out a Cardboard or Bristol stock that would exactly fit a specific purpose.

Practice is another word for experience. When a buyer says he has been "thru the mill," you know that his experiences have cost somebody something. Right here we want to emphasize this point: The Butler Cardboard and Bristol line is a big line; it comprises good stock of every description for every purpose for which stock of this kind is used.

You can get from here exactly what you want. No costly experiences to go thru. "Butler Brands" are "custom made" to fit, and we stand back of them. What are your needs?

DISTRIBUTORS OF	

	Standard Paper Co			. Milwaukee, Wis.	Sierra Pap	er Co.					Los Angeles, Cal.
	Missouri-Interstate Paper	Co.		Kansas City Mo.	Central Mic	chigan	Paper	Co.		. G:	rand Rapids, Mich.
	Mississippi Valley Paper	Co.		. St. Louis, Mo.	Mutual Pag	per Co					Seattle, Wash.
	Southwestern Paper Co.			. Dallas, Texas	Commercia	I Pape	r and t	Card C	ο.		New York City
	Southwestern Paper Co.			. Houston, Texas	American 7	Гуре Б	ounder	s Co.			. Spokane, Wash.
	Pacific Coast Paper Co.			San Francisco, Cal.	National P	aper 8	Type	Co. (E	export	only)	. New York City
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National Paper & Type Co.

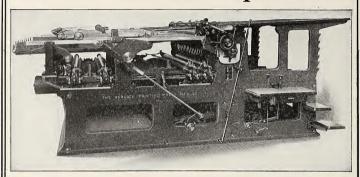


ESTABLISHED

V-Butler Paper Company Giate

nos Aires, Argentine Republic

The Babcock "Optimus"



THE OPTIMUS DELIVERY

The Optimus Printed-Side-Up Front Delivery—the first successful printed-side-up delivery—has never been equaled.

No adjustments are needed for different sizes or qualities of paper, from tissue to cardboard. Slip-sheeting is eliminated, save when a very heavy body of ink is used or with certain colors in process printing.

THE OPTIMUS DELIVERY

Is the simplest, the most convenient and most satisfactory delivery ever built into a flat-bed press. Tapes and guides are instantly adjustable crosswise without the use of tools and always stay where placed.

On all large sizes the driving mechanism is underneath the carriage, out of the way, which obviates all danger from carelessness in handling and makes the slipsheeting attachment perfectly accessible. Large, easy-rolling carriage wheels on wide tracks give a firm, smooth-running carriage. Our Patented Automatic Tighteners keep the tapes at an even tension.

Every printed sheet is in full view of the feeder and pressman for more than a complete revolution of the cylinder and the printed surface is not touched until the next sheet is dropped upon it.

THE OPTIMUS DELIVERY IS FAULTLESS

See it at work and write us.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba F. H. Boyaton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.



THERE'S an obstacle in your plant that holds you back from maximum profits. It's the human hand.

You can't remove it, even if you would, because it is essential to all progress. But, you can use it to better advantage, so that it ceases to be an obstacle and becomes instead a boost.

A machine can never displace the human hand. But a machine can uplift, dignify and relieve the drudgery of the hand and make it more comfortable, more productive, more efficient, more valuable and more prosperous.

Analysis shows that hand-fed Cylinder Presses are not as profitable as many printers suppose. Particularly is this true in commercial plants where so much time is lost in getting ready for the runs.

The only way that this lost time can be made up is by running the presses at top speed.



Cross Continuous Feeders work accurately at the maximum speed of the press, increasing the output fully 30% over hand-feeding.

This increase of output in a year would be worth to you probably \$1,000, as against a cost of only \$250 for maintenance and operation. You might as well have that extra \$750 in your pocket.

Are you willing to be shown the facts? If so, send us a postal. No obligation involved.



DEXTER FOLDER COMPANY

Paper Folding, Feeding, Binding, Cuttir, Bundling Machinery
New York
Chicago Boston
Detroit San Francisco
Atlanta Toronto

DIRECT ADVERTISING IS PRINTED SALESMANSHIP

Direct Advertising should be judged like a human salesman, by Results—Goods Sold

If your Direct Advertising is to Sell Goods, it must have a pleasing appearance, an attractive personality. You can't expect results from a colorless, impersonal human salesman, can you?

You can't expect results if you give the printed salesman a handicap the human salesman can't carry.

If you want to put personality into your Direct Advertising, take advantage of the beautiful Monotype faces.

If you want your printed salesmanship to be like your personal salesmanship—attractive and crisp—use new type for every job.

In short, if you want your printed matter to be dressed with style and distinction—as well as a Fifth Avenue tailor could dress you—*Specify Monotype Composition* for your printing.

Say "M.M."—Must Monotype—and the good printer in your town will give you what you want.

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

New York: World Building Boston: Wentworth Building

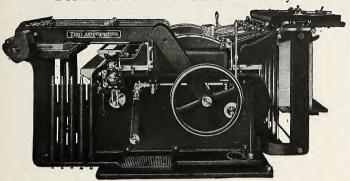
CHICAGO: Rand-McNally Building Toronto: Lumsden Building

HAVANA: A. T. L. NUSSA, Aguiar 110, Agent for Mexico, Central America, and the West Indies

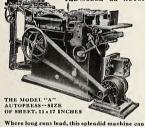
Ask for a copy of The Why of a House Organ and Direct Advertising Copy

THREE WONDER-WORKERS

For Pressroom Profits and Efficiency



THE MODEL "CC" AUTOPRESS - SIZE OF SHEET, 14 x 20 INCHES



Where long runs lead, this splendid machine can reduce huge paper stacks to nothingness in short order.



"THE BABY" CYLINDER - SIZE OF SHEET. 11x17 INCHES

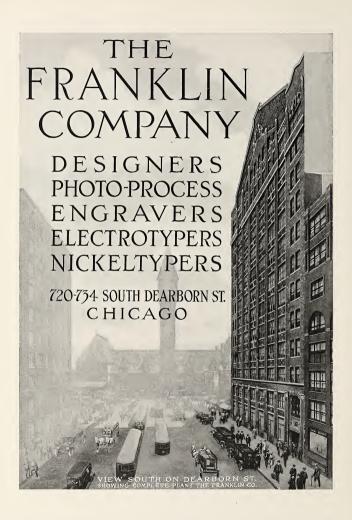
For the printer whose work consists mainly of SHORT RUNS this press is a marvelous moneymaker.

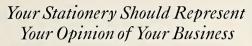
YOU need one or more of these three flat-bed cylinder presses, unlike any other printing mechanism, in your plant. "The Baby" Cylinder (hand-feed, semi-automatic) has an output of from 3,500 to 4,500 impressions per hour; especially designed for short runs of 250 and up, but can profitably handle runs of 5,000, 10,000, 20,000 and more impressions. The Model "A" AUTOPRESS (automatic) runs at a guaranteed speed of 5,000 impressions; unexcelled for long runs, and can handle the occasional short run to advantage. The Model "CC" AUTOPRESS (automatic), 4,500 impressions per hour, is wider in range, due to larger size, and has mechanical improvements not to be found on any other printing press. All machines guaranteed as to output and finest quality.

Send for particulars about one or all presses to



110-112 West Fortieth Street, NEW YORK CITY





 $\Gamma^{ ext{HE}}$ stationery that a printing house uses should be representative. If you tell your customers that better printed matter means better business, you should prove the case by taking your own medicine. Will you fairly answer these questions? Does your letterheading represent your work and your ideals? Are you willing to say that your letterheading stands for your conception of the best the modern

master printer offers?

For your use, we recommend

Old Hampshire Bond

There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slip-shod methods. Fifteen years of advertising have told the public these things, and the benefit of the national reputation Old

Hampshire Bond holds will work for you if

you give it an opportunity.

HAMPSHIRE PAPER COMPANY

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

GOOD PRINTING



THE INLAND PRINTER—itself the exponent of fine printing in this country—is an exhibit of the Average Quality of our Work.

While the mechanical requirements—consistent with its editorial policy—are of the very highest, no unusual nor extraordinary efforts are required on our part to meet them in every respect.

Our organization is trained to produce the best in printed matter, efficiently, economically, and expeditiously.

We can point to 30 years of past success—but an upto-the-minute organization to meet modern requirements.

> Our service department invites enquiries as to the preparation and arrangement of copy, layout or designing of Catalogues, Booklets, Circulars, Engraving, Binding or Colorwork.

THE HENRY O. SHEPARD COMPANY

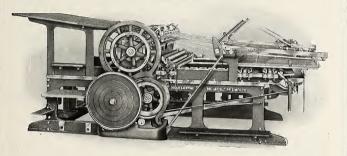
632 Sherman Street, Chicago

PRINTERS

DESIGNERS

BINDERS

TheMichle



The Whole Is Greater than a Part

When a machine is right in every respect, your attention is not likely to be attracted to any of its individual parts.

Any separate detail is of comparatively little importance unless it is wrong.

And a part is good only as it works harmoniously with every other part to make a perfect unit.

In the Miehle, it is not some one or other item of excellence in design or some special superiority of workmanship or material that makes the press the most perfect machine of its kind.

It is the perfect harmony of the whole, the perfect balance, that is responsible for its unequaled efficiency, its extraordinary convenience and its apparently unlimited life.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Co.

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL 1218 Monadnock Block	PORTLAND, OREGON . 506 Manchester Building
NEW YORK, N. Y 38 Park Row	SAN FRANCISCO, CAL 401 Williams Building
DALLAS, TEX 411 Juanita Building	ATLANTA, GA Dodson Printers Supply Company
BOSTON, MASS 176 Federal Street	PHILADELPHIA, PA., Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

The Constantly Increasing Popularity

of the Galley Storage System of Handling Standing Matter is the result of actual savings that have been effected in prominent offices by the use of this method.

Since the first successful installation of this System by us made in the office of The Savage Company in Cleveland, we have supplied hundreds of printers with equipment for this purpose. Our line not only includes a patented, one-





No. 658 Unit Steel Galley Cabinet; capacity 100 double-column steel galleys.

Send for complete information or ask your nearest dealer. This system warrants your careful consideration.

piece steel galley with jointless corners but also Cabinets for holding galleys, Imposing Tables with storage space underneath for galleys, and the latest, but not the less popular addition, are Galley Cabinets on wheels whereby 32 or 50 pages can be transferred from one part of the composing-room to another.



Cut showing Imposing Table with runs for galleys. Enlarged view shows method of numbering each galley opening.

The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS. WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

THE SCOTT ROTARY OFFSET PRESS

is just the Press for

Illustrated Magazines and Newspaper Supplements

Be sure to obtain a copy of this week's PUCK. Examine it carefully. Note the beautiful results obtained on the illustrations and also on the type matter, on rough paper stock, by the OFFSET Method of Printing. This work was printed on Walter Scott & Co's. Rotary Offset Perfecting Press at a speed of 5,000 per hour by

G. Schirmer, Inc., New York

This concern also prints weekly supplements for the Springfield Republican, Springfield, Mass., and several other publications, besides its own music books and other work. This work has increased so rapidly that G. Schirmer is about to install another large Scott OFFSET Web Perfecting Printing and Folding Machine, which is about completed at the works.

The Columbia Planograph Co., Washington, D. C.

print an illustrated PLANOGRAVURE Supplement for the Washington (D. C.) Star. This supplement is printed on Scott Offset Presses and the work is put down on the zinc plates by the PATENTED PLANOGRAVURE PROCESS. The volume of work they are doing warrants their installing another Scott Offset Press which we are rushing to completion at our works.

In Every Large City

there are newspaper and magazine publishers looking for either a better or more economical method of producing their work, mail order houses are tired of the same old thin calendered stock, and want something softer in its effect. This Offset Press provides the pleasing results desired.

Grant Us an Opportunity

of placing all the facts before you about this line of machinery—do it NOW, before the other man, and reap the harvest.

WALTER SCOTT & COMPANY

DAVID I SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK: 1457 Broadway, Brokaw Building

CHICAGO: Monadnock Block

We Have a New Catalog Here for You

Coldina Joher

Each of the catalogs pictured below contains many pages of vital matter—each interesting and instructive to any printer interested in greater job-plant efficiency. A brief description is given below and we want your request for your catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDING JOBBERS

This is for the primer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution—a press capable of raising the standard of his printed product—decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work—for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, veneer—all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

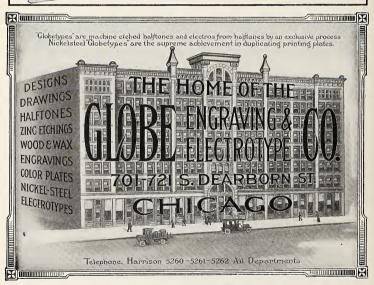
CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

CATALOG OF GOLDING HOT EMBOSSER

This catalog shows our electrically heated attachment facilitating hot embossing on any job press—producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression— and introducing the fact that more heat and less impression is the correct theory for best results in embossing effects.

GOLDING MFG. COMPANY, Franklin, Mass.







Anderson High-Speed Job Folder No. 110

The value of this machine can not be judged by its price—which is comparatively low. This is a factor that often affects its sale, but never its efficiency.

Users will tell you that it meets every demand for speed, simplicity, economy, accuracy, and variety of folds within a range of 6×6 inches to 22×28 inches.

C. F. ANDERSON & Co. 710 S. Clark St.



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NASHUA Indian Brand No-Curl Gummed Paper is made from carefully selected stock, especially prepared for the purpose. The paper is treated to a high machine finish to produce the fine surface necessary for color printing. Expert manipulation of the adhesive prevents sticking until properly moistened. A special process

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Generous proving sheets free to Printers.

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ABOVE any of its many fine qualities, PRINCESS is put forth as a practical coverpaper. It is practical for hard wear because of its strength, and the nonfading properties of its colors. It is practical for large editions because the price is not prohibitive. It is reatment produces the finest effect. How the PRINCESS remains practical without sacrificing "her" handsome appearance is a beauty secret, a hint of which is contained in the booklets mentioned below.

Sent free to Printers
"How to Build a Catalog"—Designing
the Cover"—Printed Suggestion, Covers—Dexter House Organ, "XTRA"

C. H. DEXTER & SONS, Inc. WINDSOR LOCKS, CONN.

Your Name, Please

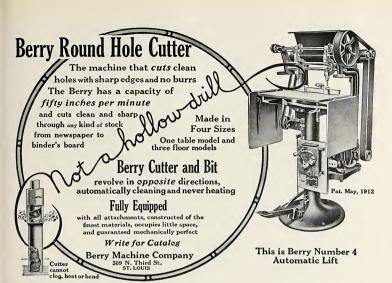
You will increase the earnings (net profit) of every one of your Cylinder Presses \$2.50 per day —if you equip them with Rouse Paper Lifts.

This statement, which we can back with facts and figures, certainly ought to stimulate a desire for details. You can get these, without incurring any obligations, if you will send us your name and address.

\$2.50 a day? Yes, send us your name at once.

H. B. ROUSE & COMPANY

2214 WARD ST., CHICAGO



7,000 to 8,000 Impressions per Hour



Convenient Delivery

AST MONTH we described how both feed table and inking mechanism could be swung completely out of the pressman's way, allowing for easy adjustment of curved plate, tympan, etc.

You will observe that the delivery board is located directly under the feeding table, so that the work is always in sight and in reach without walking around the press.

Sheets are delivered printed side up, and jogging is perfect at practically all speeds. (The upright guides on the delivery table are hinged so that the finished work can be conveniently and quickly removed.)

As sheets are fed to the press from the bottom of the pile, additional stock can be placed on the feeding table as required, while the press is in operation.

A Stokes & Smith Press with its high guaranteed speed and convenient operation offers new possibilities for increased profits on commercial work of widely varied character.

Complete catalog and any special information sent on request. Write to-day.

SEE OUR EXHIBIT AT THE PRINTING AND ALLIED TRADES EXPOSI-TION, MADISON SQUARE GARDEN, SEPTEMBER 30 TO OCTOBER 7, 1916.

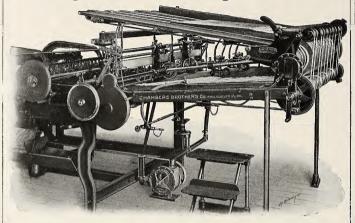
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The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

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This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

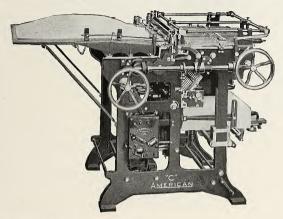
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Unlike others, any make self-feeder can be attached.

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AMERICAN HIGH SPEED JOB FOLDERS



AS STATED BY "Gentlemen: A USER As a result of

As a result of this more efficient equipment—your Model C'American High Speed Tapeless Job Folder—I am now taking and making money on jobs I used to pass up. It is the best investment I ever made. My Cost Sheets show a marked reduction and the elimination, practically, of waste — and the folding is better.

You have the ideal machine for the Printer. Ideal in that with it he can do everything he is called upon to do. AND AT A SPEED THAT MAKES MONEY.

The way you have eliminated Tapes is a remarkable forward step in a Folding Machine and the folding knives in your machine makes it capable of handling any weight, grade or finish of paper, with or against the grain, and of doing re-fold work.

This is substantially what I a few days ago told one of your Prospects, Mr.______"

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It has a beautiful, soft finish which enables the engraver to bring out the rich mellow tones of his plates and show them to best advantage.

Samples large enough to test on request.

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The 32-inch Oswego Monoframe Power Cutters



OSWEGO MONOFRAME POWER CUTTER

have the new friction clutch and solid knocker positive throw-out safety stop, which render the performance of the Oswego Monoframe Power Cutters equal to the best performance of the largest Brown & Carver Power Cutting Machines.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the least money.

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Send for Circular 780.

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NIEL GRAY, Jr., Proprietor

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Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16 of the Os-pich, Per Paper, Board, Cloth, Foli, Leather, Celhiold, Rubber, Cork, etc.

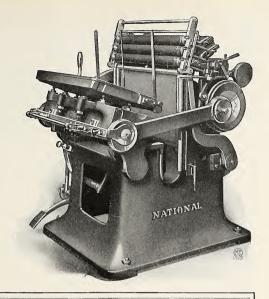


sided a New Model NATIONAL, B3 IB size, to our job pressroom equipment artiment is of a varied nature—regular jobwork, and embessing—and all the factors that make for efficiency state that the job presses in this department are all of your make.

Set of the pressure of the state of the factors of the factors that make for efficiency ment are all of your make.

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Yours very truly,
Theo. Henzen,
Manager Printing Department
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Process-Engraver's Monthly (London), quoting Graphic Arts and Crafts Yearbook, 1912. Article by H. C. Bullen,



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Because of the great depth, smooth edges and freedom from undercut, Acid-Blast plates give perfect electrotypes.

Therefore, ETCHING on the press.

Also the press need not be stopped so often for washing up.

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JOHN C. BRAGDON	Pittsburgh
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MODEL I-C, \$300.00

It is a simple device, but a regular humdinger for adding to the profits of a printing shop. The fact that any printing plant without the EMBOSO PROCESS is only part of a complete plant, is just beginning to soak in on the "show me" boys.

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Then Call in Your Electrical Station Man and MAKE HIM READ IT!

If he's a "moss-back" he'll tell you that we can't do what we promise, showing that he hasn't kept up with the times in his own industry.

If he's looking out for his own interest rather than yours, he'll try to sell you some other kind of motors that will meter out twice as much electricity per thousand press-revolutions.

If he's a real MAN, and has your interest at heart, he'll order one Kimble, install it for you; then watch it, and check it up by our promises.

And he will be as much surprised as you are tickled; with the result that you will throw out every other form of power and

"Kimbleize your plant and paralyze your power bill."

Flexible control of speeds. Current metered always proportionate to press-speeds. No motor generator set or other costly contrivances necessary. Sizes and types for all makes of job and cylinder presses.



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HORTON VARIABLE-SPEED PULLEY

SOLD BY ALL LEADING DEALERS

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THIRTY DAYS' TRIAL



Stop the Leak

AN article by E. W. George in a recent issue of *The Inland Printer* sets forth most convincingly the great mistake of printing small sheets on large presses. To illustrate this to printers he cites the following personal experience:



"Having occasion to visit one of the large printing-plants in an eastern city, the writer noticed, while walking through the preseroom, one battery of eight large cylinder preses, the in an eastern city, the writer noticed, while walking through the preservoir many or threaty of 0.8 2.3 cardets and smaller, and the was skip with the was skip with the walk of 0.8 2.3 cardets and smaller, as 3.0 do an hour to run a skip with the 3.0 at the production of 1.0 and 1.0 at 1.0 at

Figure how much money is getting away from YOU every hour and every day by not being equipped with one or more of the speedy STONEMETZ PONY CYLINDERS. Your name on a postal will bring full particulars, samples of work, etc.

The Stonemetz is carried in stock and sold by Typefounders and dealers in all principal cities.



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THE Brown & Carver Cutter has main tained the highest position in the trade for over forty years owing to its perfection of design, improvement in detail and excellence of construction. The latest improved machines have the new easy-balanced clamp. Over forty years' hard use has proven that the knife-bar motion on both the Brown & Carver Hand Clamp and the Oswego Auto is the simplest and the best.

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Vacuum Bronzer

Four vibrating burnishing pads instead of two produce incomparably clean sheets. A capacity of two thousand per hour is made possible by the use of our new type of tumbler. The spoilage has been reduced to a minimum since the introduction of our improved macadamite grippers and other innovations.

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This thoroughly practical bronzer is fully described in our illustrated booklet No. 46. May we send it?

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United Printing Machinery Company

Chicago

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The Carborundum Machine Knife Stone

I'T keeps the paper cutter knife on the job longer without grinding. Just a few strokes with the stone every little while and the knife edge is keen and clean cutting and it won't drag or feather the stock.

Carborundum, you know, is the hardest, sharpest, fastest cutting material known—and the Carborundum Machine Knife Stone provides the quickest, easiest, surest method for keeping the paper cutter knives really sharp.

Made in two shapes, round and square.

From your hardware dealer or direct,
\$1.50

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Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our extra heavy shell, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

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with new and modern machinery, and in the hands of expert workmen.

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American Electrotype Company

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The "password" to more profit in the pressroom.

This is the number of our press, with which any printer, with very little effort, can produce quality job-

It's the number of a Bed or Platen Press that will print one color on top side of web, at the rate of 6,000 impressions per hour—that automatically feeds any kind of paper, from tissue to cardboard, and delivers finished product in sheets cut to any size within a range of 1x18 in. to 18x18 in. The form lies horizontal, face up, which is insurance against type falling out. Numbering, perforating (both ways) punching, slitting and rewinding attachments can be easily fitted.

The speed and facility with which this machine operates allows a wide margin of profit on every job it runs.

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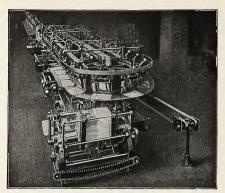
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The only automatic bed-andplaten job press on the market.

Over 40% of our sales are to repeat-order customers.

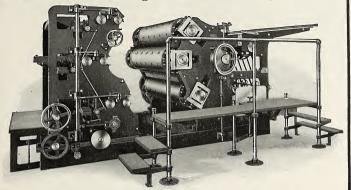
The only automatic job press that has stood the day in and day out test of the job department.

Price \$1,950 f. o. b. Hartford, Connecticut

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Do You Need an Up-to-Date Rotary Press?



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Great physical exertion is necessary to cut on some lever cutters because the position of the lever crank does not multiply the power as it does on the Oswego.

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SEND FOR CIRCULAR 581

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at OSWEGO, NEW YORK, U. S. A. GRAND ENTRAL TERMINAL Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, by Spirit his shirth. For Paper, Board, Cloth, Foil, Leather, Clubiod, Rubber, Cork, etc.



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Records written fifty years ago on Byron Weston Linen Record Paper are to-day as legible and free of discoloration as the day on which they were entered in the books,

The second interesting booklet on RAGS is ready Have your name placed on the list for the series

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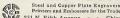
"THE PAPER VALLEY OF THE BERKSHIRES"

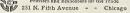
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May we, as soon as ready, send postpaid samples of our full line containing 93 numbers for \$1.00?

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SPRINGFIELD, OHIO. U. S. A.

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your ink supply. Notice the partly used cans of ink standing around—dried and dirty. Each can will have to be "skimmed" before it can be

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The Economy Ink Container

Designed to prevent ink from "skinand drying. It absolutely elimining; nates all waste and makes it possible for you to use every fraction of every ounce of the ink you pay good money for.

No matter how long the ink remains in the container it is always fresh and clean -ready for instant use. Simply turn the handle and you get the desired amount.

The container can be used either on a stand or attached to the Sensiba fountain. Each one holds a pound and when empty can be exchanged for a full one* - any color - or you can refill it in your shop. Either method is practical and simple,

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*We carry in stock a complete line of Sirmund Ullman inks





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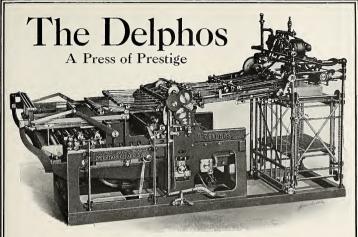
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The Delphos is recognized as a machine of universal usefulness—strong, convenient and profitable.

It feeds and prints all qualities of paper from onion-skin to 12-point cardboards, and all sizes from 8½x11 to 19x28 inches.

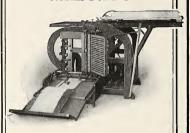
Send for Circulars.

The Delphos Printing Press Co.

DELPHOS, OHIO

CLEVELAND FOLDERS

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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McOUILKIN, Editor

Vol. 57

AUGUST, 1916

No. 5

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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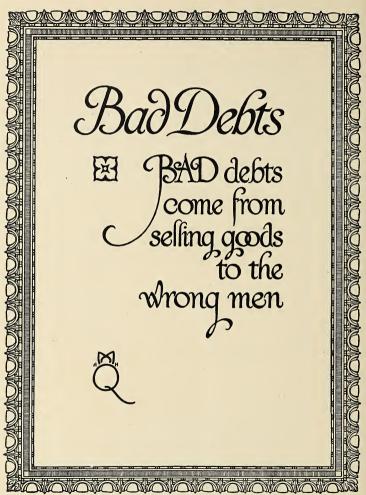
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THE BACK-LOG AUG

By ROSS ELLIS



This uncle's death young Dave Lightfoot became sole owner of the Greenburg Printing Company, and he stepped into what looked like a good thing. It was a going concern which had not stopped going even during the weeks of old Dave's illness. The shop was well equipped, and Sam Thompson, the foreman, was fully competent to run it.

A sandy-haired, middle-aged person named Dennis Corey held the combined offices of salesman and bill collector, and he seemed to like to work. Altogether there didn't appear to be much for the new proprietor to do.

At first this suited young Lightfoot right down to the ground. Up to

the time of his uncle's death he had been bookkeeper in a Chicago commission house and he had worked hard for every cent of his salary. Now it was pleasant to sit back and watch others make money for him. Some time passed before his instinct for figures asserted itself, but eventually he settled down to find out just what his weekly income amounted to. The result was disconcerting in the extreme.

"Why, hang it, man!" he complained to Sam Thompson, "I'm not getting anything out of this business at all. I'd have done better to



It was pleasant to sit back and watch others make money for him.



"I'm not getting anything out of this business at all."

have held my job in Chicago. At this rate I'll starve."

The foreman scratched his head.

"Things have been a little slack this month," he agreed. "I guess the average will be all right though. How was it last month; better, eh?"

"Nothing to brag about. Still if this month was as good I wouldn't kick. We seem to have done only about two-thirds the business we did last month, with pay-roll and overhead practically the same. That spells ruin."

"The pay-roll isn't likely

to fluctuate much," said Thompson. "We've got to keep Welsh and Samson even when there isn't a great deal for them to do, else they won't be here when we do need 'em. You can't pick up men as good as they are on every street corner. Get in more work and we'll turn it out for you."

This sounded like good advice and Lightfoot resolved to speak to Corey about the matter. Since Corey was employed as a salesman it was obviously up to him to increase the volume of orders.

"Your uncle never kicked on my work," the little salesman defended himself. "I'm on the go from morning till night and I guess I do as much as any one man can. The printing business always is either a feast or a famine. This month happens to be a lean one."

"What this business needs," said Lightfoot thoughtfully, "is a backlog—a standing order that there's no particular rush about which will keep the shop busy when miscellaneous work is slack."

"Sure, that's all it needs," jeered Corey. "Just like me, all I need is a million dollars."

"There's this difference, though," Lightfoot came back at him, "you may not get your million dollars, but I'm going to see to it that this shop gets its back-log."

During the weeks which Lightfoot had spent as proprietor of the Greenburg Printing Company he had not been entirely idle. Knowing nothing of the practical end of the business he had endeavored to acquire as much of the theoretical side as a diligent study of trade publications could give him. He had also made a careful survey of Greenburg's business situation and had done his best to evolve a plan of campaign that would fit the conditions which he faced.

Greenburg was a town of about twelve thousand population, and boasted, in addition to the ordinary retail establishments, a number of manufacturing enterprises whose business extended over practically the entire country.

"If I could just induce one of those big concerns to start a houseorgan," Lightfoot told himself, "a whole lot of my troubles would be over. I wouldn't care if I didn't make much money out of it, so long as I had the work in the shop to keep the men busy and cut down the overhead expense. There's one thing sure, though, I can't put up much of an argument to induce a concern to embark in a venture like that unless I can demonstrate that I know what I am talking about."

The Greenburg Drilling Machine Company was the concern which he selected as the most likely prospect. Before going to see them he did his best to learn the essential facts about their business and to get as full a knowledge as possible about advertising which had been done along similar lines. In this he was helped by obtaining possession of a house-organ published by another machine-tool manufacturer. Using this as a model, Lightfoot laid out a dummy magazine which he believed would be read with interest, even though his own knowledge of the machine business was too-slight to warrant him in venturing on technicalities.

He was proud of his work and called on George Radburn, president of the Greenburg Drilling Machine Company, with a considerable degree of confidence.

It had taken Lightfoot about ten days to prepare for this interview, it took him only about twice that many minutes to conclude it. Mr. Radburn was very kindly, very courteous, but not at all interested in the publication of a house-organ.

"And all that work



"Your uncle never kicked on my work."



went for nothing," said Dennis Corey, sympathetically. "Well, Mr. Lightfoot, I reckon you're about ready to give up."

"It didn't go for nothing exactly," Lightfoot corrected him. "I learned something about the machine business and made Mr. Radburn aware that there is one printer in Greenburg who can help him a bit when he wants to put out any advertising. As for giving up—I'm just getting ready to try the same game on the Wales Optical Company. There's another eye-glass concern that publishes a house-organ, so I don't see why Wales shouldn't."

Lightfoot made his preparations for the attack on the Wales Optical Company with the same thoroughness he had used on the preceding customer and with the same disappointing result; nor was he able to convince the management of Greenburg's automobile factory that it would be to their interest to send each month to their prospective customers a magazine devoted to the proposition that "The Greenburg Flyer" was the best car in the world. Nothing daunted, he turned to the study of typewriter advertising with a view to convincing the manufacturers of the Feathertouch machine that a monthly house-organ would cause an immediate increase in their sales.

Six months after the change in ownership of the Greenburg Printing Company, Lightfoot sat at his desk checking over the statement of the preceding month's showing. Dennis Corey came into the room and with the freedom of an old-time employee looked over the younger man's shoulder.

"How does this month suit you?" he asked.

"Can't kick a bit, Dennis," smiled Lightfoot. "If I do say it myself, it's a better showing than my uncle ever made in all the time he owned the shop."

"But you never did get that 'back-log' you were talking about." Lightfoot shook his head.

"If you mean a standing order for low-priced work, I didn't," he agreed. "I'm something like the celebrated Brother Ben, who shot at a goose and killed a hen."

"What do you mean?"

"I didn't get the back-log I went after—I didn't induce anybody in Greenburg to start a house-organ—but the thought and study and effort I put into that campaign gave me some insight into the principles of creative salesmanship. Judging from the condition of our order-book, that's all the back-log this business needed."

TYPOGRAPHY*

By BENJAMIN SHERBOW



N artist, when making a dummy for a piece of advertising print, carefully places his pictures where he wants them. He carefully places his decoration where he wants it, and he puts in his color where he wants it. After which, if by chance there happens to be any space left, he washes in a flat gray tone here and there and labels it type. And then

he hopes and prays that the printer will use a nice, flat, gray type that will not assert itself too much but will fade away into an inoffensive frame or filler, as the case may be, for his pictures and decoration.

Possibly I exaggerate. In fact, I know that I do. But I am wearied unto death with this endless talk about the gray block of type considered merely as one element in a decorative scheme, and usually the least important element.

To me, type is not that. I am accustomed to think of type as something to be read—and to be read with comfort and pleasure. As the carrier of thought, type is to me something vitally alive.

When an advertiser, therefore, asks me to put words into print I take it for granted that he wants to get those words read. Now doesn't that sound boresomely obvious? And yet, I ask you, how much advertising print really invites reading? A lot of it, no doubt, is pretty to look at. But how much of it really suggests that it was made to be read, rather than made just to be looked at?

To come back, then, to my advertiser who wants to get his business message read. If he knows what he is up to, I take it that he isn't interested a bit in any folderolly decorative scheme that attempts to use

^{*}An address delivered by Benjamin Sherbow, before the Graphic Arts Division of the convention of the Associated Advertising Clubs of the World, at Philadelphia, June 27, 1916.

his business story as so much filler for mortises. He spends his good money for printed matter as a help toward putting his business where he thinks it belongs. And so he doesn't want those vital facts about his business set in anemic type and printed in some fade-away color that it takes a good pair of eyes or specs to read. I don't believe that he is particularly keen about advertising print of the sort which called forth the following letter from a reader who was terribly discouraged. This is the letter:

"Dear Sir:—I have your booklet before me. This has the appearance of being an interesting booklet but it is not easy to read, and although I took it home to read at my leisure I gave up the task, as the types, particularly under an artificial light, refused to tell their story without a great effort on my part. I simply gave it up."

Keeping in mind, then, the purpose for which an advertising message is put into print, I am going to use every bit of skill I can command to get that message read. Naturally, I am not going to let any considerations about nice, gray, harmonious, well-balanced blocks of type interfere with my purpose. Nice, gray, harmonious, well-balanced blocks of type—as such—have nothing to do with the case. I want my type first of all to look as if it had something interesting to say. I don't want my type to suggest for a moment that it is going to be a bit of a job to read it. I want it to look, and to be, very easy to read. If decoration gets in my way, I will discard it. If a picture obstructs the simple and impressive presentation of what I have to say, I will put it aside. If I can get needed emphasis in no other way than by the use of bold type. I will use as much of it as is required for my ends. And not until I have made my type command attention, made it easy to read and easy to understand, am I going to consider what I can do to dress it so that it will be as pleasant as possible to look at.

All of us who work in one way or another with advertising print, must work as advertising men, not as art printers, not as decorators, not as color-schemers.

It is my belief that we make entirely too many pretty dummies and that we think entirely too little about the typography of our advertising print. The pretty dummy gets the job and the typography of it can jolly well take care of itself. If it isn't reeled off on the machine, why then the dub comp. who isn't good enough for display stuff gets it, because of the fond belief, which it seems impossible to kill, that anybody can set straight matter.

The man who designs advertising print should ask himself this: What must this piece of advertising do? How can I make type do its most effective work in helping the reader to a quick understanding of the advertising story; how can I make it easy and still easier for him? And if the designer attacks his job in this spirit, even though his skill is not great, I believe he will go farther toward making good advertising than the man who is concerned merely with producing the fuss and feathers miscalled "artistic printing."

We must get a more sympathetic understanding of what the advertiser is trying to accomplish. Let us give our best thought to what he has written about his product or service and then plan and contrive our typography so that the reader will be able to grasp with the least amount of time and attention what is being said to him.

Let us use only types of simple, vigorous design, easy to read and good to look at, in such sizes and with such leading as will make our print most inviting to the eve.

Let us give more time to the study of easy-to-read arrangements of type—to those valuable aids to comprehension that make print easy to understand.

Look at the typography of the dictionary or any other first-class work of reference. Look at our best school-books. Look at the skill and care with which they are put into type so that we may readily comprehend their text. How many of our catalogues are so well arranged? They might readily be if we gave to this business some of the time that is now used to produce pretty decoration and marvelous color-schemes.

Don't let's play tricks with type that make the reader wonder what we are up to. Don't let us, willy-nilly, force our type into arbitrary forms that it pleases us to admire but that add nothing of value to our purpose. Don't let us look longingly at fine old book pages and try to reproduce them in steam-shovel catalogues unless they belong there. Let us rather study hard the sense of the information or argument that we are trying to convey in print, and then make the type say it so clearly, so simply and so effectively that it will be read, understood and remembered.

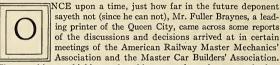
We must keep in mind always that the starting point for the typographic arrangement of any piece of advertising is the advertising idea itself, and not some abstract effect that is to be obtained.

Nowadays, when I am asked to design a type-style for a magazine or newspaper advertisement or for some printed matter for which no plan has yet been decided on, and for which no text has been prepared, I ask the client first of all to make clear to himself what it is that he has to say before he interests himself in the physical form his advertising message is to take. And occasionally he is frankly puzzled at my absurd notion that I should need to know very much about what the advertisement is going to say in order that I may intelligently design a type-style for it.

In advertising print, typography must serve the advertising idea. It must furnish the quickest, clearest, cleanest medium for the expression of ideas and the conveying of information. It must not seek to dazzle by a display of dexterity for its own sake. It must avoid all decided eccentricities of arrangement that obstruct the reader and hinder the clear flow of the text, because that will injure the chances of the advertisement to get itself read. As some one has said: "When an idea will not bear a simple form of expression, it is the sign for rejecting it."

SHADOWS OF COMING EVENTS

By N. J. WERNER



They set him to thinking and making mental queries as to whether certain things could not obtain in the printing business.

For, be it known, the major part of these reports pertained to the attainment of what these associations term "standard practice" and "recommended practice" in railway building, maintenance and operation. It has been found that railroading could be carried on more easily, more economically and with greater safety, if certain things are made and certain other things are done in accordance with a recognized system, and hence the main work of these associations has been that of studying means of standardizing affairs in their domain, searching for and considering superior methods of constructing railroads, rolling stock and their appurtenances, and when found and agreed upon as being good, to adopt them for "standard practice," and when immediate general adoption was not yet considered possible, to urge such upon railway administrations as "recommended practice." Thus, to sustain a certain load and give a certain service, a car must be built in such and such a fashion, of such and such materials, of such and such qualities, of such and such dimensions, etc.; car-wheels must be of certain sizes and contour, their flanges be shaped just so, etc. It is interesting to note to what extent minute details are gone into, and what endeavors are made to find and secure that which is most fitted and useful, to establish it as standard.

As before said, Mr. Braynes, a printerman, got hold of some of these reports, and being a studious individual—a species of craftsman not so plentiful as might be imagined or desired—it occurred to him that something similar to what these railway men are doing could be introduced into the printing business. For, surely, some methods obtaining in printing-offices must be more practical, labor and time saving, and hence more economical than others, consequently more productive of profits. So, Mr. Braynes pursued his study along the lines which the railway men's literature had opened up to him. That there was hope, more or less great, that the field he had in view could be worked he felt sure of, for had there not since his apprenticeship days a "standard practice" been developed, through "recommended practice," from the unprofitable condition of having a multitude of varying type-bodies and type-alignments, so that now we have uniform point bodies and standardized alignments?

Mr. Braynes then got out some paper and put down a list of subjects occurring to him out of his experience, under which "standard practice" and "recommended practice" in the printing trade could be worked out, to the great benefit of everybody concerned.

Incidentally the idea struck him (which was really a most important one) that there could be established a standard minimum price for standard products, and that if a patron wanted something different it should be impressed upon him that a supra-standard or away-fromstandard product called for a supra-standard price, based upon its variance from standard practice and the added difficulty and cost of production.

The list, which he handed in at the next meeting of the Printers' Cost Congress, together with a resolution to cover his plan of providing for the introduction of the two forms of practice, was given the following subdivisions:

- I. Paper-Sizes.—There is much need of standardization in respect to these. The printer has to consider too many varying sizes in his calculations. Paper manufacturers would, of course, be pleased to work according to a "standard practice."
- 2. Colors of Papers.—Here is a crying need for standardization, both in the matching of colors, shades and tints, and in the systematic naming of them. There should be greater exactness in coloring papers, so that in ordering a color one may rely upon getting it.
- 3. Paper Quantities.—The present "recommended practice" is 500 sheets to the ream. This could be made "standard practice," or perhaps some higher number might be fixed upon, one that would allow for the average spoilage, if that can be ascertained.

- 4. Sizes of books and periodicals, also of certain other forms of generally used printed matter, including stationery, blanks, circulars, leaflets, etc.
- 5. Inks.—Standardize qualities and colors. In respect to the latter the same remarks apply as in paragraph 3 to paper-colors. Let a systematic color-scale be established and undeviatingly adhered to, so that one designation does not cover from ten to a hundred variations in color.
- 6. Rulings.—For all classes of blanks and blank-books point-system rulings should be "standard practice."
- 7. Thickness of Printing-Plates.—For unmounted electrotypes, stereotypes, zinc and copper plates, the long "recommended practice" should be made "standard practice."
- 8. Wood and Metal Mounts.—The same suggestion as above applies to the bases for printing-plates.
- Sizes of Printing-Blocks.—The "recommended practice" of dimensioning electrotypes and other printing-blocks accurately by picas and half-picas should be made strictly "standard practice."
- 10. Height of Leads, Slugs and Furniture.—With these a "standard practice" of height should be insisted upon. The present varying heights are detrimental to economical working.
- 11. Type and Rule Cases.—There are far too many varieties of these at present. Select the most advantageous ones for "standard practice" and taboo the rest. Perhaps it would be wise to introduce a radical rearrangement of the boxes in the type-cases, one which would make greater speed in typesetting possible. A number of rearrangements have been put forth. Let a committee of practical men study them, modify if necessary, and offer the result as "recommended practice."
- 12. Uniform Lay of Cases.—There being so much loss of time, as well as pi, arising from the present divergencies and irregularities in the lay of cases, especially of cap. and job cases, either "recommended" or "standard" practice should be provided in connection with paragraph 11.
- 13. Tools and Machines.—Committees should be specially appointed to investigate, compare and report upon the merits of the various tools and machines offered by manufacturers, and classify them for "standard practice," "recommended practice," and for avoidance as unsuited and unreliable.
- 14. Copy.—In what shape copy should come to the printer should be regulated by "standard" and "recommended" practices. Difficulty of deciphering and handling copy should be at the expense of the customer.
- 15. Spelling, Punctuation, Capitalization and Division.—For these and all other points of "style" settle upon a "standard" practice, any deviation from which to be paid for as an extra by the customer, according

to "recommended" rates. The printer should not suffer because of the idiosyncrasies of his patrons.

- 16. Storage.—The practice of making charges for the storage of customers' cuts, paper and unbound sheets, also for standing forms, should be strongly recommended, and the charges therefor standardized.
- 17. Sales, Terms and Credits.—A "recommended practice" should be studied out and introduced, and when found good be made the "standard practice."

That Mr. Braynes gave the Cost Congress a big mouthful to chew, to which he could have added more if he wished, need scarcely be pointed out. But if the Cost Congress, with the help of the Typothetae and other printing-trade organizations, can masticate and digest it thoroughly, the bodily nutriment extracted will so nourish our industry as to surprise every one by its added growth and well-being. And you may be sure that there will then be established permanent committees on "standard practice" and "recommended practice," just as the railway men have them.

VALUE OF TRAVEL TO THE PRINTER

By CHARLES M. HECKER

HERE are few members of the International Typographical Union who served their apprenticeship and continued to work ever after in one shop. There are more such now, perhaps, than ever before in the history of that organization. At first blush this condition may seem to call for commendation as showing that a steadier class of work-

men are coming into the craft. A little thought, however, will show that the passing of the traveling printer is a distinct loss to the trade. It is not alone the passing of this picturesque character which excites tender memories of a day that is done forever that needs to be considered here, but his position as a disseminator of ideas and of the "tricks of the trade" needs to be filled if the printing trades are to continue their rapid advance.

Some modern printers may doubt if the traveling printer ever performed any useful service for the trade, for himself, or for his fellow men. Let all who hold that thought give consideration to the conditions which existed in the ante-machine days when the Missouri river pirate was in the height of his glorious irresponsibility. In those days trade journals were of little influence, even if they existed, and newspapers were local affairs. In those circumstances it seems questionable if the art would

have advanced at all; it is certain that it would not have made as rapid strides if there had been no interchange of men, and, hence, of ideas.

The value of traveling as a broadener of the printer does not seem to have entered the minds of those employers who, after teaching several apprentices something of the mysteries of the trade, become discouraged and lose confidence in human nature because their apprentices go to other offices at a time when their services are becoming valuable. In their narrow view they have no interest in making good printers. Besides, technical schools and the I.T. U. Course are intended to develop skilled and ambitious workmen, to supply employers with such workmen as they neglect to make. As long as employers are able to get half-way capable men they feel no compulsion to develop them. It would seem just, however, that efforts of the Union to make better printers should be met half way by the employers, both morally and financially. The fact that apprentices, after they have become journeymen, frequently leave the office where they learned their trade should be accepted by employers as an indication of their ambition rather than as a lack of appreciation of the opportunities afforded by the first employer. If the apprentice owes something to the employer for the opportunity to learn the trade, the apprentice also owes it to himself to perfect himself in his chosen work.

Different printing-offices have different systems and methods, some better than others. The peripatetic printer, unlike the printer who remains in one office, see things done in different ways, and in his wanderings, of course, passes some things along. If he suffers, like the rolling stone, in gathering no moss, he profits at the same time by getting very smooth. Long before there was a trade paper the practice in printingoffices was based upon the knowledge and information spread by traveling printers. It is true that trade papers now serve a very useful purpose in disseminating knowledge of advances made in the craft, but these can not supply the actual practice which must supplement technical knowledge. There are a thousand and one little things which are done differently in different offices, and the best way can be decided only by comparison. This comparison can be made only after the different methods have been learned, either in different offices or by associating with printers who have worked in different offices. No one man or office or city has acquired all the wisdom or solved all the problems or developed all the kinks which facilitate work. This is so well known among printers that the statement is frequently heard: "The best thing that a printer just out of his time can do is to get out, work in other shops, take a trip, learn something different."

This should not be construed as disparaging faithful service, constancy or fidelity to the interests of the employing printer. Indeed,

these things are essential to advancement in the trade. But these things can not take the place of a wide experience. How often has it happened that a traveling printer has worked a few weeks in a shop, proved his ability and announced his intention to move on, only to be greeted by the foreman with an offer of a couple of dollars more than the scale if he will remain! How seldom does the faithful employee receive such an offer! The reason is not a lack of appreciation of faithful service, but is due entirely to the fact that the stranger has been around, has seen things, has learned, and from his experience is worth more.

Probably it is not feasible for employing printers to wander around the country and keep in touch with improvements in machinery or methods, but meetings of employing printers to discuss their problems must bear fruit. They can not, however, come into such intimate knowledge as the men actively working at the trade. While they may supply their offices with modern equipment, they must depend largely upon their employees to keep the product of their offices up to date. Under these circumstances, it would seem the better part of wisdom on the part of employers to encourage their graduate apprentices to travel. If there is a direct loss of their services, there is a gain in the trade at large, and what favorably affects the trade at large must indirectly, though none the less favorably, affect the individual office.

Men who confine their studies or their labors to one line soon become narrow, not to say bigoted. Traveling broadens men, for there is a wide range of experience to be gained by contact with the world. One-shop men soon gravitate to the level of their environment. If in their office all effort is centered on the production of "art" printing, the workmen soon learn to despise the products of shops which depend for their support upon large quantities of just ordinary printing. On the other hand, the printer who labors entirely in shops which do just ordinary printing learn to dislike the "art" productions of others, declaring such work to be impractical because of the high cost of producing it. In either case the printers who never had a broad experience develop a smug complaisance based upon their medicority, and they prate about their fidelity to the interests of their employer in the same proportion as they are incompetent. So often constancy is used as a substitute for competency.

Employing printers should realize that traveling printers, the erst-while tramp printers, have done more to promote efficiency in printing-offices than theoretical experts who presume to teach something they know little or nothing about. An efficiency expert recently discharged for incompetence one of the best machine operators in the United States because the clock on his machine showed fewer lines than the clock on another machine. The one man had delivered his lines ready to print. The other

had delivered a lot of slugs that had to be sawed and put together at an expense which was absurdly disproportionate to the cost of producing the matter properly on the machines.

Faithful service is not to be discouraged, nor are the efforts of efficiency experts to be belittled, even if the experts do sometimes make absurd deductions from partial understanding of the facts. Both have a valuable place in the printing world. But the traveling printer stands above either. Conditions which have made it all but impossible for a printer to earn a living as he wanders across the continent may never be changed, and the traveling printer as he was may never be restored. However, now that the Typographical Union has repealed the priority law, employers might now be able to exchange workmen for short periods, thus not only giving the workers opportunity to travel and perfect themselves in their trade, but affording opportunity for employers to get new blood and new ideas into their shops and instilling a little ambition into the regular men who by faithful service have earned a right to their jobs, even if they are becoming less efficient every day.

It ought not to be a difficult matter for employing printers to agree to trade a couple of good workmen for a period of three or four months, guaranteeing them the right to return to their first positions at the end of that time. It is likely that such an opportunity to change their environment would be welcomed by the workers, especially by the young unmarried men who have no ties to bind them to the city where they are living. Such changes would do the shops good; they would also do the men good—not only those who shifted, but the whole force in the offices affected by the change. Some such plan as this would seem to offer a practical solution of the problem arising from the loss of the peripatetic printer of a generation ago. That loss is serious enough to warrant the best thought of all men who have the good of the trade at heart.

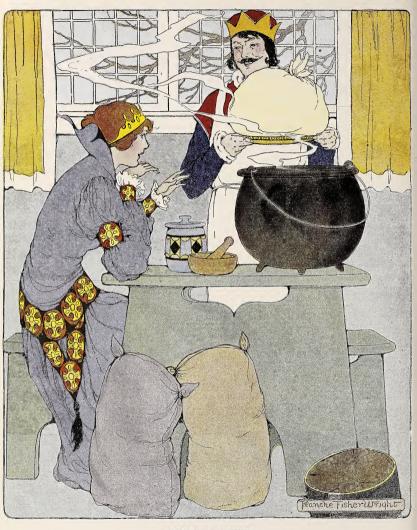
TRAVELING

In traveling for knowledge, as many men do,
There's a secret Sam Johnson revealed, and it's true,
That will start you of right on the road to success.
Though the secret's so simple you'd need but one guess
To discover the wisdem the Doctor disclosed.
As useful to-day as the time when he prosed
And bullied to Bosworth and Goldsmith and others
Who lived in the realm of letters like brothers.
The Doctor declared in his sententious way
That to travel for knowledge you must first of all lay
In a stock of sound knowledge—like the leaven in bread—
You must have a "starter" to get things through your head.



THREE BLIND MICE

From "The Real Mother Goose," engraved, printed and published by Rand McNally & Co., 536 South Clark St., Chicago, showing the Ben Day color-plates, four-color process made from original drawings by Blanche Fisher Wright



GOOD KING ARTHUR

Illustration from "The Real Mother Goose," engraved, printed and published by Rand McNally & Co., Chicago, showing excellent results with Ben Day four-color process in illustrating Children's Books



From a There is no bottom to price. It is a bog-Printer's hole into which men may place all their Letter. effort and all their possessions and it will still be open for more. Price must be considered in connection with sustained service and quality and what these will accomplish and do accomplish for you. This truth is illustrated in the work of surgeons, lawyers, engineers and other professional men. We apply it to printing, only we do not charge for the name we have earned, but for what we accomplish for you. A fair price for the thing itself - its effectiveness - and we solicit your consideration on that basis.

England's Great Britain does not intend in the Lumber future to be dependent upon overseas Supply. sources for her supply of lumber. A number of expert Canadian lumbermen have been engaged in the work of establishing afforestation on scientific lines, and the Royal Scottish Arboricultural Society is pressing the Government to proceed with the establishment of the promised Board of Agriculture for the Development of Forestry in Scotland. The annual value of timber imports before the war was about £40,000,000 (\$200,000,000), and between eighty and ninety per cent of it consisted of coniferous, or soft, woods, the majority of which could be grown in Britain.

Sir Hiram S. Maxim In "My Life," by Sir Hiram and the Printers. S. Maxim, the distinguished gunmaker and inventor relates his experience with printers in America and England. When the United States Electric Lighting Company was organized, Sir Hiram ordered the stationery, and although, as he states, he had printed the name of the company in capital letters, still, when the stationery arrived it read "The United States Electric Lightning Company." In England, when the Maxim Gun Company was formed, Sir Hiram told the secretary of his experience with printers in America and warned him to be careful that the British printer got things right, nevertheless when the first cartload of stationery arrived the printing read "The Maxim Gum Company." Sir Hiram admits that the American printer reprinted the stuff, but most of use must feel that this shot from the gummaker does not tell all the story. If Sir Hiram picked out his printer with the same care that he picked out the men he wanted to help him in his work he would have been consistent.

Might and The philosophy of Christ is only begin-Right. ning to be understood. It is the philosophy of good business. All other philosophies are compromises and are self-limited. The philosophy of Christ untinctured by dogma makes a clear-cut road for human happiness, and only by applying it practically will individual persons, States and nations be preserved from the evils they themselves create. Mark Twain is said to have referred to the world's peoples as "the damned human race," and the half-humorous indictment seems justified to many of us in view of the destruction and butchery, misery and waste that is devastating Europe. The inculcation of the philosophy of might is showing its results, and the thoughts of men are turning to the deeper truths of words they have heard from infancy but have heard merely as - words.

Your Competitors, the Trade Papers.

It is always a big advantage to know who your competitors are.

À great many printers never get this important information straight. They persist in thinking that some fellow printer across the street is their competitor. And while they and this fellow printer are fighting it out for the crumbs of the business, the trade-paper man walks off with an order for a full-page ad. for fifty-two weeks a year at his own price.

If you talk the importance of accurate mailinglists and printing jobs in a series, and sell customers direct-advertising campaigns, you will find that you will not be competing with brother printers, but with the trade and technical papers. These are the real competitors of every printer who sells an advertising and creative service.

The trade-paper business is greatly overdone. There are more than three thousand of these

papers published and their total advertising revenue is in the vicinity of \$42,000,000 a year. In the shoe and leather field, for example, there are twenty-one papers which are very largely duplicating each other's efforts. An ad. in any one of them, or in all of them, will never produce half the results that a well written and printed booklet or circular would produce if sent direct by mail to all, not a part, of the buyers in the field. You printers have the goods on the trade papers, if you will only go after them.

This assault upon trade papers appears on the first page of Print, No. 2, Vol. 6, edited by Brad Stephens & Co., 530 Atlantic avenue, Boston, Massachusetts, "published under coöperative auspices in the interests of the printing and allied crafts." It would appear that Mr. Brad Stephens is on the wrong tack.

What "Service" Means to the Buyer of Printing.

It would certainly be much easier for the modern printing salesman could he know before entering the outer gate of the purchasing department of any large buyer just what particular job or class of printing the buyer needs.

We speak now for the salesman endeavoring to open a new account for his house.

Far too many printers to-day offer their services to the public in the manner of an enterprising engraver who sauntered into an office recently, leaned confidently over the buyer's desk, and said: "Can I interest you in my half-tones and zincs this afternoon?" In that case the salesman did not realize that to introduce himself it was necessary to offer some method or means worthy of the attention of the buyer. There are lots of zincs and half-tones in the world, and many places to buy them, at assorted prices. The ones that sell goods for their purchasers, however, are not purchased from the bargain-counter.

Perhaps a salesman offers "service" as an entering wedge for a small order. What does service mean to him? Is it just entering the order, telling the "front office" that there is a chance to make good, and then forgetting the order? Not at all. As an illustration:

A certain large mercantile house in the West has in use in its work something over a thousand ruled and printed forms. These are carried in stock throughout the house in the various departments in which they are used. Changes of help or sickness of a department head often cause considerable inconvenience when it is found some Friday night that there are no more order-books left, and it takes about four days to print them.

This happened on a Friday evening not long ago. The order went to the purchasing department at five o'clock. A printer happened to be in the office and he was asked to figure on the form in question. A file card on that form-number told the buyer that the printer's price was practically the same as the previous order.

This is the way the printer interpreted "service." A 'phone call to the paper-house received a promise of delivery of the stock to the ruler at eight o'clock the next morning. The ruling job was only a thousand sheets, but those order-sheets were needed badly, and without any promise except the best possible service, that work was delivered at half-past ten. It never could have been done except by the close personal attention of the man who accepted the order. But the fact that he did his very best, at a time when circumstances left no alternative, has been instrumental in getting a larger share of that class of work for his concern, at a delivery date in some cases almost at the moment the job was needed, because it was known that his word was good as to when and where the work would be delivered.

One large printing concern, of which you might not hear a word for months and months, does a business that enables it to keep a special magazine rotary press operating three shifts thirty days a month, and twenty cylinders two and three shifts the year around. One of the reasons is that it has several large concerns whose entire catalogue and advertising printing has been printed in its plant for twenty years or more. Why? The answer is "service" in every sense of the word.

To illustrate: One of the two owners approached one of the large buyers of printing some years ago and said: "Your business with our house amounts to about \$75,000 a year. I, personally, started in with you when you and I were each young in our respective businesses. I know how you want your work. I can give you better service by sending a boy for orders and copy, and remaining in the plant to watch the work in operation. If you will permit that, I can afford to devote my time to the inside entirely, eliminating the cost of selling printing. I will deduct from your bills the cost of sales, still making the same profit for myself, yet reducing your cost." The answer is that that concern still retains that account, and it grows year by year.

Moreover, during the first three months of this year that concern delivered and received payment for more printing than it had ever produced in any other three months in the history of the organization, and its business was double that of the similar period twelve months ago.

And the strange thing is this: Were the name mentioned, probably few outside of the twenty-

eight customers of whom they boast, and the printing-supply houses, would know who or where this house of wonderful service might be.

Thirty-Eighth Statistical Abstract of the United States.

We have before us the Thirty-Eighth Statistical Abstract of the United States, which is dated for the year 1915. Such documents have an unfortunate way of appearing rather out of date on account of the time which elapses between the taking of the census and the publication of the figures. In the present instance the discrepancy is all the more noticeable because of the great changes brought about by the war since the date covered by the figures. There never was a time when up-to-date figures were more necessary for the politician, the sociologist and the business man alike. The world is passing through a great crisis and our action would be materially affected if only we had more exact information as to how this country is affected by it. We are sure there is no more tiresome work than that of the enumerators who are hindered very much by the carelessness, the lack of interest, and occasionally the hostility of those from whom they have to gather information. For this reason we must not criticize in any hostile spirit the absence of figures for dates more recent than 1914, and we may whole-heartedly express our appreciation for the few figures which relate to 1915. We realize that a great deal of education is necessary to make people realize first the immense value of the census to themselves and the seriousness of their duty in assisting the officers efficiently to come into possession of the information necessary to compile it. As one indication of our general commercial standing, we find that in 1915 there were 22,156 commercial failures, representing 1.32 per cent of the total number of the business concerns, and their liabilities were \$302,286,148. These figures do not vary greatly from those of previous years, but the variation is on the wrong side. The percentage in 1914 was 1.10 per cent, and in 1913 it was .99 per cent.

The figures relating to imports and exports are the most complete, coming right down to 1915. The grand total, expressed in values, is \$1,674,-169,740. For 1914 the total was \$1,893,925,657. This falling off is the first since 1911, and the first of equal magnitude since 1908. This seems a small variation under the circumstances, but, of course, the effect must be masked by the higher prices paid. It is impossible to state quantities of miscellaneous articles otherwise than by price, but when we come to consider individual commodi-

ties there is naturally not a close correspondence between fluctuations in prices and quantities.

The printing-trade has been hit, in common with almost every other trade, by the scarcity of chemicals due to the cutting off of the supplies from Germany and the utilization of available supplies for munition-making. Let us take, for instance, the fluctuations in potash, a commodity which has many uses in printing and also in making explosives. In the year 1914 the effect of the war was not apparent in the figures. The United States imported 39.184.884 pounds of potash in 1914 of a total value of \$1,707,079. This represented a slight falling off from the year 1913, but that may have been nothing more than a normal fluctuation. In 1915 the fall was considerable, 24,550,838 pounds being imported of a total value of \$1,228,628. These figures are typical of other chemicals. We are thus able to see how much we have been compelled to abandon foreign sources of supply, but we are not as yet able to say how far domestic sources have taken their place. We only know that the substitution has not been satisfactory and that it has hurt us cruelly.

Turning from chemicals to other materials not so directly affected by war influence, we find that rags for paper-stock, which were a steadily increasing import, fell from 245,113,327 pounds, valued at \$3,413,165, in 1913, to 180,906,309 pounds, valued at \$2,552,460, in 1914, and to 98,872,650 pounds, valued at \$1,572,909, in 1915. A falling off is visible in the value of the importation of plates for electrotyping, stereotyping and lithography, though we have only prices to go by, as there is no convenient measure of quantity. The figures relating to wood-pulp show a uniform increase from the year 1905, the earliest for which figures are given, to 1915. The war, of course, has not affected the trade between Canada and this country. It gives little comfort, perhaps, to printers to reflect that the importation of books, music, maps, engravings, etchings, photographs, and other printed matter, has fallen off very slightly, although, on the other hand, the total values of the imports are much smaller than those of the exports. In 1915 the printed matter admitted free was valued at \$3,550,597, and that upon which duty was paid at \$1,951,112; on the other hand, in the same year the United States exported \$8,096,473 worth of printed matter. In many other cases the exports of particular articles seem to balance imports pretty exactly.

If you have great talents, industry will improve them; indocrate abilities, industry will supply their deficiencies. Nothing is denied to well-directed labor; nothing is ever to be attained without it.—Sir Joshua Reynolds.



INDUSTRIES ILLUSTRATED — IN A SHIPYARD.

No. 13.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore corresponds will please give their names—not necessarily for publication, but as a guarantee of read of the contributors of fight. All there of more than one thousand words will be subject to revision.

"PRICES FOR ENGRAVINGS."

To the Editor: CHICAGO, July 14, 1916.

In a recent issue of your very good magazine, I note with a great deal of interest your article on "Prices for Engravings." I have taken occasion to use it in half a dozen meetings of our trade organization; and I want to compliment you for having the courage of your convictions and your knowledge and understanding of the engraving business, which, in its entirety and as a business, few people do—or at least have the courage to say what you have said. Your knowledge of the situation permits you not only to say it, but to prove it. I wish there were more like you. E. W. HOUSER, President.

Barnes-Crosby Company.

CAN ANY PRINTER OR ROLLER MANUFACTURER BEAT THIS RECORD?

To the Editor: Hartford, Conn., June 21, 1916.

In August, 1907, a composition was made and a ductor roller (for a 10 by 15 Colt's Armory press) cast in a printing-office at Hartford, Connecticut, and has been "working" ever since. This roller can be seen "working" on the same press at the present time in the office of The Bond Press, 284 Asylum street, this city.

The following printers — all living — can vouch for the truthfulness of the above statement: H. C. Daniels, Clarence E. Soby, Bert H. Washburn, J. Helmer Johnson (of The Bond Press, Inc.).

H. C. Daniels,

THE SHIRT-SLEEVED GREAT - A REVIEW.

To the Editor: JERSEY CITY, N. J., July 5, 1916.

Here is a book for the workers to read*—the able, skilled mechanics (employing and employed) who book up to men of the law, medicine, divinity and literature as superior beings, and meekly accept a lower social status, and then live down to their own greatly important and efficient work. Demagogism is bad, of course, and happily its influence is casual and unimportant; but what of all-pervading aristogogism (to coin a new word), which is firmly entrenched in the intellectual domain, maintaining superficial and false standards of greatness, crowning the wasters, the brokers, the middlemen, and the men who adom desks as against the grease-emeared men whose products they peddie (always with exceptions), not to mention those who rule by divine right (more or less).

Professor Roe quotes Čarlyle: "Man is a tool-using animal. . Feeblest of bipeds! Three quintals are a crushing load for him; the steer of the meadow tosses him aloft, like a waste rag. Nevertheless, he can use tools, can devise tools: with these the granite mountain melts into light dust before him. . . Without tools he is nothing, with tools he is all," provided he himself does not use them. The purpose of Professor Roe's work is "to bring out the importance of the work and influence of the great tool builders. Few realize that their art is fundamental to all modern industrial arts." "History takes good care of the soldiers, statesmen and authors," but "little is known by the general public as to who the great tool builders were, and less is known of their lives and works."

To those who are beginning to see the futility of aristogogism this book will be immensely interesting. It is a thorough piece of history. A few more books of this kind and we will be melting the statues of the warrior class for metal with which to do honor to the constructive class. Think, Messieurs Printers, in what condition your industry would be without the planing-machine, drill-press, lathe, micrometer-gage, gear-cutter, screw-cutter, and other essential tools. Sell, if need be, to the secondhand bookstore your histories of Napoleon, Frederic the Great, Wellington and (hard as it is to write it) Lee and Grant, and buy this book which relates to the genius, persistence, courage and intellectual effort of the shirt-sleeve aristocracy of industry, the founders of dynasties of inventions and potential forwarders of that material well-being and place which is the dividend of human effort. Perhaps the world's history would be tamer if the world's affairs were managed by Ben Franklins rather than by Bismarcks, but it would be spared the present disgusting orgy of blood which men of the tribe to whom history chiefly defers has brought about.

And here is another book of the same anti-aristogogic class†:

Mr. Iles presents interesting biographies of the Stevenses, Fulton, Whitney, Blanchard, Morse, Howe, Goodyear, Ericsson, McCormick, Sholes, Tilghman and Mergenthaler. If any printer accustomed to thinking himself well informed is not aware of the vital importance of the inventions of these men, while he is informed of the achievements of these men, while he is informed of the achievements of Farragut, Semmes, Sidney Johnson, Sherman, Perry, Jackson, and other distinguished wearers of uniforms, he and his sons need to read this book and others of its kind, and his sons need to read this book and others of its kind, and he should take steps to get them circulated by the library of his town or city. Personally, we would exchange quite a number of poets, authors, generals, admirals, lawyers, preachers and professors whose names "no well-read person can be unfamiliar with" for the man who invented the linotype machine or the man who invented the gear-cutting

* English and American Tool Bullders, by Joseph Wickham Roe, assistant professor of machine design in the Sheffield Scientific School, Yale University. New Haven: Yale University Press, 1916, cloth, 8vo, pp. 315, illus., price \$3.

† LEADING AMERICAN INVENTIONS, by George Hes. New York: 1912, Henry Holt & Company, 12mo, pp. 447, illus., price \$1.75. machine, and yet millions of dollars have been collected for posthumous honors to "journeymen" poets, generals, etc., while the obstacles to success in the way of the Baltimorean project to erect a useful memorial to Mergenthaler are almost insurmountable. The will of a wealthy typefounder of Philadelphia illustrates the aristogogic idea. His fortune was derived from printers and his success of making types depended upon the genius of men of his own trade. Unable to appreciate the grandeur of his own occupation. he felt under no obligation to advance it in public estimation, and left his fortune to erect a monument at the entrance of Fairmount Park to celebrate the names of some twelve second and third rate generals of Pennsylvanian nativity, in which group is his own statue in shirt-sleeves and apron. There he stands, perpetually advertising himself as an underling. "What a man thinks, that he is." HENRY LEWIS BULLEN.

LEGISLATION REGARDING DESIGNS.

To the Editor:

CHICAGO, June 5, 1916.

Are the printers of this country aware of the fact that certain legislation is impending in Washington which will seriously affect their business and throw additional burdens upon them if allowed to go through Congress unprotested?

I refer to what is known as H. R. 14666, a bill introduced in the House of Representatives by the Hon. Martin A. Morrison, of New Jersey, chairman of the Committee on Patents, and which has been referred to that committee for its recommendation

Briefly stated, the purpose of the bill is to permit the registration of designs which come under various classifications, ranging from textiles, fabrics, stoves, wall-paper, boxes, etc., to jewelry, statuary, automobiles and, strange to say, "type-faces, electrotypes, cuts, borders and ornaments, pictorial and advertising designs, lithographs, postcards," and other designs intended for reproduction by various methods of printing.

How these articles come to be included in this strange company is one of the inscrutable inconsistencies of the bill, as, while all the other articles have shape and form and perhaps do not come under the classification of objects of art, these certainly do so, and, therefore, are amply protected by the present copyright law.

That there is no demand for this legislation by the commercial artists and designers of the country is certain, as the provisions of this bill, if enacted into law, would put a handicap upon them that would practically prohibit them from pursuing their calling of making designs for reproduction by printing methods.

The raison d'être may be found in that section of the bill which provides for the registration of any design without examination whatsoever as to its originality or novelty, and the issuance of patents for related designs in groups of from ten to one hundred for a single registration fee of \$1. This is plainly an attempt to corner the art market by certain interests and enable them to obtain blanket patents on a whole series of decorative designs, containing merely colorable changes in form, or complete alphabets of letters of every conceivable shape and outline for the ridiculously small fee of \$1 per hundred, and from behind the bulwarks of the Patent Office assail every independent attempt to produce designs intended for reproduction by the various printing processes.

Infringement of these patents is severely penalized, although no search for validity is made prior to their issuance, and the burden of defending suits in court and proving invalidity of the patents is put upon the defendant. although under the Constitution every man's innocence of crime is presumed and his guilt must be proved by evidence.

What artist would dare make a hand-lettered design or decorate a cover or title-page with this law on the statute books? Is it possible to originate anything new in typefaces or ornaments? If so, it is copyrightable under the present laws. But there are numerous decisions of the courts to the effect that there is nothing new in type-faces that during the more than four hundred years since the invention of type, human ingenuity has been engaged on the task of producing variations in styles of type-faces. and that, as every present-day letter is merely a composite of old designs, no valid copyright can be obtained.

Unless the printing fraternity and those directly associated with it in artwork wish to engage in expensive litigation to protect their work, concerted effort should be made to prevent this bill from becoming a law, and protest against it should be made to the Chairman of the Committee on Patents and to members of the House of Representatives COMMERCIAL ARTIST.

Compiled for THE INLAND PRINTER

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

MANY printing-office employees in England and Scotland are now receiving war advances and bonuses, generally about 2 shillings per week.

AFTER a brief period of suspension, the old literary weekly, the Academy, has made its appearance again. It has been reduced in price from threepence to a penny.

The Dublin Evening Telegraph announces its temporary suspension, due to the limitation of its present accommodation after the destruction of its premises and plant.

C. ARTHUR PEARSON has been given the title of baronet. In former years he was prominently before the public as a newspaper proprietor. His fame extended even to America.

THE Scottish Typographical Insurance Society held its annual delegate meeting this year on June 3, at Glasgow. Last December the total membership of the society was 6.618

It is reported from Glasgow that "no machinemen [pressmen] are to be had for love or money; they are so precious; but a few unfortunate compositors are still looking for work."

As a result of the war, S. A. Cattell & Son, one of the oldest process houses in London, had to close down. The founder of the business-A. S. Cattell-was one of the pioneers, if not the actual pioneer, of zincowork in England.

The Christian Life recently celebrated its fortieth anniversary. An interesting fact in connection therewith is that the apprentice who set up the first stick of type for the first issue is now the foreman printer, and has been with the paper during all this time.

An exhibition of design and workmanship in printing was held in the Leeds City Art Gallery, from May 10 to June 17. It was organized in conjunction with the Design and Industries Association, and is an expression of the association's efforts to promote a more artistic design in all British industries and products.

THE press novelty of the late insurrection in Ireland was a four-page quarto publication, headed Irish War News: The Irish Republic, which was printed surreptitiously. It was issued on April 25 and was numbered Vol. I, No. 1, and was sold on the streets for a penny. It contained a "stop press" section, devoted to the operations of the "Republican Army" in Dublin.

Without violating neutrality, one may quote this from a letter received from a young printer, who has been promoted for heroism "somewhere at the front" across the channel: "I think that after the war those who have served their country will realize their power, and want better conditions. Perham we shall start on a better basis."

An order in council has been issued which provides that;
"No person shall by word or mouth or in writing or in
any newspaper, periodical, book, circular or other printed
publications, spread false reports or make statements likely
to cause dissatifaction to His Majesty or to interfere with
the success of his forces or of any of his allies; or spread
reports or make statements likely to prejudice the recruiting, training, discipline or administration of any of His
Majesty's forces."

THE Treasury has issued a warning in regard to the practice of printing advertisements of music-halls, theaters, picture palaces, etc., in a form resembling currency notes. It has proved conducive to frauds upon the public. The Treasury says the practice must be discontinued and that it will proceed against those who print or utter advertisents in this form. Furthermore, the Treasury considers highly objectionable the practice of stamping on currency notes advertisements of individual firms or articles.

GERMANY.

AUGUST KIRCHHOFF, a Stuttgart printer, has five sons and a son-in-law serving under the colors.

THE Leipsic Typographic School has enlarged its capacity by adding courses in machine composition. Two Typograph composing-machines have been installed for the present.

THE fiscal report of the D. Stempel Typefounding Company, at Frankfurt a. M., shows clear profits for the year 1915 of 1,082,658 marks (\$257,672). A dividend of fifteen per cent has been declared.

THE German Booktrades and Script Museum has now gathered its wealth of material in the Hall of Culture, a permanent building which made part of the Graphic Arts Exposition of 1914. A comprehensive catalogue has been provided.

The prices offered for old paper have recently dropped from 23 marks to 5 marks per 100 kilograms (from \$2.50 to \$1.62 per one hundred pounds). An organized effort at gathering old paper had resulted in an unexpectedly large supply being rounded up.

THE Graphische Welt, the organ of the printing superintendents' and foremen's association, with its May issue attained its twentieth year. It is an exceedingly wellprinted magazine. The association has about 2,400 members, and at the close of its last fiscal year (March, 1916) had assets of the value of 445,000 marks (\$105,910). It is in part also a benefit organization and dispenses yearly extensive relief among it sick and out-of-work members.

The Executive Committee of the German Master Printers' Association has recommended to the members that they pay bonuses added to the regular wages of their employees. The advances thus recommended are governed by the married state of the employee and the number of his children under fourteen years of age; and the smaller the regular wage the higher the bonus should be. The employees' union had postponed the termination of the present wage-scale from the end of this year to the end of next year, but requested the employers to take cognizance of the high cost of living due to the war—that some sort of bonus would be not out of place.

The military order providing for the reporting of all metals on hand, and obligating the sale of a certain portion to the Government, is not without its good side for German printers. It has forced upon them the knowledge that they had in their possession a monstrous lot of old type, stereotypes, electrotypes and other plates for which they had absolutely no further use. Their room is better than their company, and at the present prices it is also profitable to dispose of them. The German Master Printers' Association has for some time established a metal-purveying office, to regulate the sale and the purchase of printers' metals, and it has developed into quite an institution.

THE German Typographical Union, which on May 20 celebrated the fiftieth anniversary of its establishment, at the beginning of the war had 70,452 members; twenty years ago (1896) it had but 21,938. During its existence the relief fund of the organization has distributed benefits aggregating about 48,500,000 marks (811,543,000), exclusive of the relief expenditures of the subordinate unions. For non-statutory relief for families of members under the colors, 10,223,655 marks (82,433,208) were expended up to March 31. On this date 56% per cent of the membership had been taken into the army, of whom over 1,500 have received the iron cross and 3,600 have fallen on the field of battle. At the end of the last fiscal year the assects of the association were 1,105,504 marks (82,643,109).

FRANCE.

In the seven days from April 15 to 21, there were collected in Paris and in the Seine, Seine-et-Marne and Seine-et-Oise departments, 2,385,500 pounds of old paper.

THE ministry of war has installed a printing-plant for its own use. The commercial printers of the country hope that it will not survive when more peaceful days have set in.

On May 1 the prices quoted for old paper in Paris ranged from \$2.28 to \$3.07 per hundred pounds, according to the quality. Normally, 40 cents is considered a high price.

On April 18 there was established a Book Committee for the purpose of making propaganda in foreign countries for French culture in literature, science and art, and to make better known in France the master works of foreign thinkers. M. Maspero, perpetual secretary of the Academy Inscriptions and Belles-Lettres, has accepted the presidency of this committee.

The recent industrial fair at Lyons was followed by a book fair, intended to stimulate the publishing and bookselling trades. It is not impossible, as a Swiss journal says, that Lyons may in time become a French Leipsic. This Rhone city, as it is, may point with pride to a period in the past when it had a flourishing and important book industry, which carried the name of Lyons far over the literary world.

ACCOMING to a report made by M. Lahure to the Master Printers' Syndicate, out of one hundred fashion journals which circulated in France, at least seventy were printed in Germany and Austria. (This is surprising, in view of the general idea that the feminine modes originate in Paris.) This is merely presented by way of example to show how much foreign-printed French literature was put on the country's market. The report discusses means of altering this state of affairs, for the future benefit of the French printing industry.

The paper crisis in France has caused the formation of a Syndiente of the Press to relieve the situation, and also the semi-official collection of old paper. The Chamber of Commerce in Paris has also taken up the subject. The situation has been aggravated by the recent decision of the British government to prohibit the export of rags and old paper. The Government is requested either to facilitate the importation of raw materials or to prohibit their export.

A DECREE of May 11 prohibits the importation into France and Algiers of engravings, similigravures, photoengravings, process engravings, prints, chromos, decalcomanies, labels and designs of all sorts, calendars, commercial announcements, interiors of photographic and post-card albums; photographs other than those having an artistic or documentary character; photoengravings and the like on sheets or cut into cards; menus, etc. The prohibition also applies to wall-paper, lock-surfaced and stamped papers, cardboard decorated with paintings, etc.

SWITZERLAND

In normal times the municipal government of Zurich uses 330,000 pounds of paper annually, valued at about \$19,300. In view of the paper scarcity, the various officials have been ordered to practice the utmost economy in its use.

THERE was held, from June 10 to July 25, in the Industrial Arts Museum at Zurich, a special exposition devoted to lithography. The exhibit, in its various phases, was extensive and showed the lithographic art to be still very much alive.

An association of various interested industrial organizations has prepared a Swiss export directory, listing 1,800 concerns and 5,000 articles of manufacture, for circulation abroad. It will be printed in the German, English, French, Italian, Spanish, and later Russian, languages. This is a good pattern for American industries to follow.

As An example of what influence the postage-rates have on printing, it may be stated that the Swiss postofice department reports a decrease of 11,750,000 in the number of pieces mailed in the year 1915, mainly due to the raising of the postage-rate from 2 to 3 centimes on printed matter. Eternal vigilance is the price of — existence, and it is well for American printers and publishers to watch the Postofice Department, to ward off detrimental policies.

THE Swiss Typographical Union convened its fiftyeighth annual meeting on June 11 at St. Gall. The Printers' Union held its general assembly at Olten on June 25. The forty-second annual conference of the Typographic Association of Romance Switzerland was held at Neuenburg on June 3 and 4.

LED by present conditions to dispose of old papers, the files of the main railway offices at Zurich were dug into. Of the material which had been stacking up and rotting in vaults since 1850, some forty tons have so far been transported to the paper-mills, and four men kept at work sorting out more. It has proved somewhat of a mine for collectors of rare postage-stamps.

PAT.V

THE Red Cross Society of Italy has issued an appeal to all the people to put at its disposal all useless old paper, the proceeds from the sale of which will be used for its ambulance service.

THE Italian Papermakers' Association announced another increase in the price of news paper, making the rate in April, May and June about 5 cents a pound. The users are protesting and are trying to get the Government to permit the free importation of this paper. The manufacturers, however, point out that this would not help much, as foreign news paper is quoted, delivered at Genoa, at fifty per cent higher than the home manufacturers are asking.

AN ingenious and inexpensive device has been introduced in Italy for warming soldiers' rations. This Scaldarancio, as it is called, is made of old newspapers. These are rolled together as tightly as possible and the edges gummed, so that they form a compact stick of paper. This is then steeped in paraffin and cut into segments, one of which is sufficient to heat a man's rations. Old newspapers are being collected all over Italy for making Scaldarancios.

AUSTRIA.

THE recently issued annual report of the printery superintendents' and foremen's union shows its membership to be 559, and its assets on December 31, 1915, to have been 185.955 crowns (\$27.598).

New decrees have been issued in this country for requisitioning lead and tin to the extent of eighty per cent of the manufacturers' and merchants' stocks. Typefounders, printers and newspapers are required to give up twenty per cent of their type.

MONTENEGRO.

A NEW journal has been started at Cettinje, one of whose purposes is to introduce the Roman alphabet for the printing and writing of the Croatian language. Its matter now appears in the Cyrillic and Roman scripts, side by side. After a time the Roman will be used exclusively.

RUSSIA.

THE Cabinet has decided to reduce provisionally, for the duration of the war, the import duties on all sorts of paper, except on certain colored and white varieties specially mentioned, note-books and ruled paper.

HOLLAND.

THE Haarlem Courant is one of the oldest European journals. On January 10 it had attained the two hundred and sixtieth year of its existence.

ILLUSTRATIONS FOR CHILDREN'S BOOKS.

The two-page colored insert which appears in this issue of the Inland Printer is from the press of Rand, McNally & Co., of Chicago, and shows the character of colorwork done by that publishing house in illustrating its books for children. For the past twenty years the company has specialized in children's books.

It has long been a question as to which was the better method of color-printing for books of this character. After considerable experimenting the company came to the conclusion that it was better to print from blocks, as the brilliancy of the solid colors make a strong appeal to childish eyes.

The illustrations shown in the insert are from "The Real Mother Goose," and are reproduced from the original paintings by Mrs. Blanche Fisher Wright, of Mt. Kisko, New York, who has attained national fame as an illustrator of books for children. The book contains 178 colored pictures and 313 verses, and is not only singularly interesting for children, but holds the admiration of "grown-ups."

The printing was done on three Miehle presses; the red on the first, blue on the second, yellow on the third, and the notably good register gives this presentation a technical value to our readers. The work was done under the personal supervision of Mr. Fred Cowles, foreman. The inks used were manufactured by Rand, McNally & Co.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Apostrophe or Not?

F. P., Miami, Arizona, writes: "Being a reader of your valuable magazine for some time, from which I have derived a great deal of valuable information, I am taking the liberty to ask you if you can settle an argument for E. I claim that in a firm name like The Citizen's Bank and Trust Company the apostrophe should not be used when the sentence is used as a firm name, but it should be written The Citizen's Bank and Trust Company. I would like to have your opinion on this matter."

Answer.— This is a point on which equally able men diagree. For instance, there is the Authors' Club in London and the Authors Club in New York, one with apostrophe and the other without, but both right. In my opinion Citizens' Bank and Trust Company is the only correct grammatical form. I have never heard or seen a feasible reason why it should be otherwise, but many people insist that it must be without the apostrophe.

Teaspoonfuls or Teaspoonsful?

J. H. P., Worcester, Massachusetts, asks: "Which is considered proper spelling, teaspoonfuls or teaspoonsful? What rule can be followed for the plural of such words?"

Answer .- Teaspoonfuls is the only proper spelling, and nobody who has any idea of reasonableness, and any care at all for propriety, will ever write teaspoonsful. A teaspoonful is a quantity with which the teaspoon itself has no connection except as the standard of measurement, and its plural means simply a number of such quantities, and not a number of spoons. The same reasoning is good for every such word. Why a rule should be demanded for every little item of practice is not clear to me, and the best I can offer is the rule of common sense and universal (good) practice. The Standard Dictionary says of the suffix ful: "Nouns having this suffix form the plural by a terminal s, as cupfuls, pailfuls. The forms cupsful, etc., are not in accordance with the rule for the formation of plurals. Cups full, etc., are correct for 'more than one cup, each being full." The rule referred to for plurals is: "Compounds commonly form the plural regularly by adding s or es to the complete word; as, spoonful, spoonfuls." Never form the plural of a solid word by adding to any syllable except the last one.

Sitting and Setting.

O. A. T., Franklin, New Hampshire, writes: "I suppose I am something of an old fogy, but there are certain things which hurt as I read them in print. One is the double negative, and there are others, but the worst is the custom of using 'sit.' A circular just received, advertising a proof press, has this sentence: 'It is made to sit on a bench or table.' When I commenced, as a lad, over forty years ago, to learn something of printing I was taught that I could 'set my hat on the table and sit down in the chair.' We were told that inanimate things could not sit, and it was always a question whether the hen could sit or set. But nowadays everything appears to sit. The machinist sits up the machinery, the housewife sits her bread to rise, and no doubt we shall soon be told that the sun sits in the west."

Answer .- There are worse things possible than being an old fogy, but some kinds of old fogies can manufacture a lot of useless trouble for themselves and others. A person who allows himself to be hurt by things he sees in print had better take a little trouble to set himself straight concerning those things before uttering complaint, for otherwise he is sure to get into hot water. Everybody with a feeling for correctness knows that the double negative is usually wrong, though not everybody knows that one of our foremost professors of English has recently averred that the time-honored teaching is not true that "two negatives make an affirmative," because we always know what is meant. It is bad enough to allow real errors to burt: it is much more comfortable to laugh at them and pass them by. It is entirely another matter to imagine error when there is none and rush into faultfinding without justification. And this is just what is done in almost every instance in our common verbal criticism. It is thus we get objections to locutions like "under his signature," because, forsooth, some "precisian" saw that most frequently the signature is at the bottom, and did not perceive the real meaning of the expression, which has no connection with the position of the signature. One of the misuses of words that always shock me is rapidly pushing out the better word for what is meant, with little probability of common correction. This one is mentioned here mainly because it occurred in nearly the last sentence of news in my reading, which said that persons had contributed money to buy "necessities" for soldiers. What it was intended to buy are much better called "necessaries"; necessity is so preëminently the word for the urgent need that it always jars me to hear or see it used to mean the things that are needed. But this is a matter in which, ordinarily, silence is golden, although we are at liberty to think all we please. What words we use grammatically in expressions conventionally open to choice is practically unimportant.

Our correspondent has tempted us aside from our main purpose, which is not that of teaching English, but of helping our friends with their problems in proofreading. In the special case mentioned in the letter the proofreader will do well to leave the expression as written. A proof-press may with perfect propriety be said to sit on a bench or table, or to be set on a bench or table, one verb being intransitive and the other transitive. The reader may think anything he chooses, but here he had better leave his thought unexpressed. For instance, the press possibly

would a little better be said to stand or to rest on a bench or table, but the choice is very slight, not enough to be worth any fuss.

Set and sit are certainly often misused, and probably always will be. Their correct use is unchanged from that of forty years ago, and is likely to remain so. Our letter gives the first intimation I ever saw that a machinist would sit up machinery, that a housewife would sit bread, or that the sun would sit in the west. Of course it never will be so,

Time in Figures.

J. J. B., Bronx, New York city, says: "Having read your answer to J. M. B., in THE INLAND PRINTER for June, it seems to me it is customary to separate the hours from minutes with the periods, and to separate minutes from seconds with the colon. The usual style on the sporting pages of New York newspapers is, 'his time was 1.12:50,' meaning 1 hour, 12 minutes, 50 seconds. Were the colon used it would designate minutes and seconds, not hour and minutes. If the colon is to be used between hour and minutes, how is the distinction to be made when minutes and seconds are spoken of?"

Answer .- The question referred to asked on what authority the papers used the colon, acknowledging the fact that they do use it. A glance will disclose the use on most of the New York newspapers, with no distinction between the two places, although some of the papers do use the period. The New York Press (now no more published separately) used to have such time, at least sometimes, 1.12.50. Presumably the distinction was left to be inferred from the circumstances. Now, in the Sun, a table which was printed in the other paper with periods has all colons. Practice is certainly not settled either way. My own personal preference favors the use of the colon exclusively. De Vinne says use the period exclusively. One way is better in my opinion, the other in his. My strong impression is that practice on our newspapers is divided, with the use of colons largely predominating.

WATCH YOUR PERCENTAGES.

Experience has proved that but few business men have learned to properly figure profit. Remember that twenty per cent added to cost does not yield twenty per cent profit. Profit is properly figured on sales, and to make a twenty per cent profit you must add twenty-five per cent to cost.

Keep the following schedule before you and you will find it worth many dollars in the course of a year.

per cent added to cost is 4% per cent profit on selling price. 81/2 per cent added to cost is 7 per cent profit on selling price ner cent added to cost is 9 per cent profit on selling price. 121/2 per cent added to cost is 111/8 per cent profit on selling price. per cent added to cost is 13 per cent profit on selling price. per cent added to cost is 14% per cent profit on selling price. 16 17% per cent added to cost is 15 per cent profit on selling price. per cent added to cost is 16% per cent profit on selling price. per cent added to cost is 20 per cent profit on selling price. 20 per cent added to cost is 23 per cent profit on selling price. 331/2 per cent added to cost is 25 per cent profit on selling price. per cent profit on selling price. per cent added to cost is 26 371/2 per cent added to cost is 271/4 per cent profit on selling price. per cent added to cost is 28 1/2 per cent profit on selling price. per cent added to cost is 31 per cent profit on selling price. 50 per cent added to cost is 33 % per cent profit on selling price. per cent added to cost is 35 1/2 per cent profit on selling price. per cent added to cost is 371/2 per cent profit on selling price. per cent added to cost is 39 1/2 per cent profit on selling price. per cent profit on selling price. 66% per cent added to cost is 40 per cent added to cost is 41 per cent profit on selling price. per cent added to cost is 42% per cent profit on selling price. per cent added to cost is 441/2 per cent profit on selling price. 85 per cent added to cost is 46 per cent profit on selling price. per cent added to cost is 471/2 per cent profit on selling price. per cent added to cost is 50 per cent profit on selling price.

Written for True Ing Ann Prepare

WORD-DIVISION.

BY P. HORACE MEANS



IVISION of words at the ends of lines is considered important by some writers on language, but utterly neglected by others. Many authors and editors never notice it at all, leaving it unchallenged as it hanpens to come from the printers; some occasionally correct a division that attracts

their attention because of its special unfitness; some, but few, are careful to correct this and all details always.

Everything involving change in the type is important to printing-office economy, some things more, some less, From the literary viewpoint nothing could be less important than the way in which a word is divided.

Practically, the proofreader's best equipment in this respect is ability to conform to circumstances, and the wise worker will never make unnecessary changes. In fact, it is as much his duty to know when things are right and leave them unchanged as it is to know when they are wrong and change them.

Division of words has been the subject of much argument, and every one who has advocated any certain method, as opposed to other methods, thinks his way is the right one. Some people, among them some who must be obeyed, persist in preferences thought by most others to be unreasonable.

One method especially has been sporadically recommended, but never widely adopted. It is so-called etymological division - dividing words into their etymological elements. This method demands too much philological knowledge on the part of people who do not have such knowledge, and this would be an insuperable objection, even were there no other.

In some classes of words etymology influences division, but it never can be the most general ruling influence. From a false notion of etymology, however, arise a number of word-divisions that appear in print too frequently, as mechan-ism, spec-ial, tempor-ary, which should be mecha-nism, spe-cial, tempo-rary.

Many words were divided in the original Funk & Wagnalls Standard Dictionary in an uncommon way, and some in a way that is not uncommon but not elsewhere recognized as best, according to etymological notions. This work is entirely changed in the New Standard.

Another method has been called dividing on the vowel, and used to be known as the English way, but has been largely discarded in England, though not altogether. This way words like property are divided pro-perty, while the prevailing practice gives prop-erty.

The prevalent system is simple and accurate, with no involvement arising from a demand for fussy distinctions that serve no useful purpose. Its main principle is that division of the letters of a word should agree with the divisions of the sounds. Such agreement is not always possible, but it should be secured where it is possible.

One example of a question of division subject to differing answers is shown by O. W. Holmes, in "The Professor at the Breakfast-table," in old-fashioned school spelling: "R-e, re, s-i-s, sis, t-a-n-c-e, tance, Resistance!" People differ as to words of this kind, many making what the author holds to be the mistake of treating them as made of two English elements, as resist and -ance. In the other way one division is established for all of them, as in

abun-dance, which is held to be right by everybody who knows any reasonable argument.

Horace Hart, printer to the University of Oxford, England, in his "Rules for Compositors and Readers," prefers the divisions abun-dance, corre-spon-dence, depen-dent,

impor-tant, respon-dent. The "Manual of Style" of the University of Chicago Press says: "In derivatives from words ending in t, the t, in divisions, should be carried into the next line with the suffix if the accent has been shifted; if the derivative has retained the accent of the parent-word, the t should be left in the first line: objec-tive (from ob'ject); defect-ive (from defect')." How much simpler (and more reasonable) to treat them all alike and make -tive the last syllable every time! Another lot of words which might better be all divided alike are those which used to differ in the dictionaries as practi-cal and music-al. All of these are now divided alike in the dictionaries, as practi-cal, musi-cal.

The system by sound distinguishes long and short vowels by ending its syllable with a long one and putting a closing consonant into the syllable with a short one, as in fa-ble, fab-ulous, pro-ceed, proc-ess. Except in words with English suffixes, as mak-ing, where mak- unmistakably stands for make.

Of course differences of opinion and practice arise, and the proofreader must act accordingly. It is helpful to have a dictionary selected as final authority. The old-time objection that the dictionary did not attempt to indicate divisions for printers is not applicable now. All the new dictionaries make printers' divisions a special feature.

Some notions are current, as to dividing words, varying as to the strictness with which they are enforced. Most of them are so well known to compositors that change by proofreaders is not much needed. Some of these notions can be learned through experience only. A few are practically universal, as the rule that no more than three hyphens are to appear successively at the ends of lines.

Much could easily be said about this subject, but not really much would be added thereby to the substantial effect.

It is practically an unimportant detail of language, but one that causes much uncertainty in practice. Whether we shall ever have universal agreement is not sure, to say the least. So many different persons have different ways of thinking out results from the same circumstances that it does not seem possible to secure agreement.

As the differences appear to me, on surveying the effect of each method, the only possibility of a reasonably consistent system, easily learnable by any one, seems to be indicated in what is here said.

Until some system is much more widely understood, only gross absurdities may be properly called errors.

NIFTY WORK.

An attorney, angered because of an adverse ruling by the judge, left the courtroom, remarking to another lawyer that "the judge was an ass and shouldn't be on the bench." Before the case ended the judge heard of the remark

and called the attorney before him.

"I hear," he said, "that you called me an ass and said I ought not to be on the bench."

"Sure," replied the quick-witted attorney. "Anybody with your profound knowledge of the law is an ass to be on the bench. You ought to be practicing before the bar, where your talents could be cashed into big money."-Puck.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXXII .- GREAT BRITAIN - Continued. BY HENRY LEWIS BULLEN.

ACK of leisure compelled a temporary cessation of these articles. The two articles preceding this one (October and December, 1915) related to the early apparatus, types, methods, wages, hours, associations and status of employing and employed printers. and nowhere else has so much data been assembled in the effort to picture printers

and printing in the first three centuries of typography. In the August, 1915, issue the discussion of the literature of printing in England was brought down to the close of the seventeenth century, when the occupations of publisher, editor and printer each began to be specialized, instead of being combined in one person, as was the general practice for the preceding three hundred years. This gradual change, which seriously affected the status of printers, was the logical result of the introduction of the new profession of literature. Authors required to be paid, and between the authors and the printers on one hand, and the printers and the public on the other hand, middlemen called publishers appeared, speculating in the genius or popularity of writers. Through the publishers, the timid printers evaded the risks, though they might lose the profits resulting from publishing on their own account. While at the outset literature as a profession was precarious to a degree. unless supported by patronage - as witness the struggles of Johnson, Goldsmith and others - this was scarcely the fault of the demand for works of genius or knowledge, for the earlier publishers in England amassed extraordinary fortunes, as also did many printers who continued to combine publishing or editing of books with their manufacture. Thus the first great publisher, Jacob Tonson, dying in 1736, left a fortune of more than £100,000. Thomas Guy, founder of Guy's Hospital in London, which he endowed with £219,499, commenced as a publisher with a capital of £200. Curll, Lintott, Dodsley and Millar were contemporary with Tonson, and all acquired great wealth. The same period saw the rise of other publishing-houses which continue to this day, such as Longman (1724), Rivington (1711) and Murray (1769).

Our interest is rather with the printers of the eighteenth century. The restriction which as late as 1699 limited the number of printing-houses to twenty, had been removed, and printing spread rapidly and prospered, although still subject to governmental suspicion and antipathy. In the Typographic Library and Museum there is a curious broadside prepared for the use of the Government in 1724: "A compleat and private List of all the Printing-houses," from which it appears that there were twenty-eight printing-houses in the English provinces and seventy-five in London, with three daily, five weekly, and ten thrice-a-week newspapers in London. The printers are classified as "well affected to King George," "non-jurors" (dissenters), "said to be high-flyers" and "Roman Catholics." This list contains the names of several printers who acquired great fortunes, such as John Watts, who employed Ben Franklin, and whose business is continued prosperously to this day under the style of Gilbert & Rivington; Henry Woodfall, whose son and successor is famous as the publisher of the "Letters of Junius"; William Bowyer, whose business (now Nichols & Sons) is to-day one of the greatest in London; Samuel Richardson, who after acquiring a large fortune by printing became the most popular novelist of his time—the inventor, in fact, of the modern novel; John Basket, head of a printinghouse whose proprietors were "printers to the King's most excellent majesty " from early in the seventeenth century. In 1724 he sold an interest in his monopoly to Charles Eyre for £10,000, whose business continues to-day as Eyre &



William Bowyer I. (1663-1737), founder of an eminent printing-house, still continuing in London.

Spottiswoode, Ltd.; John Barber (Lord Mayor of London), and James Bettenham, whose fortune was made by a weekly newspaper.

Other eighteenth century printers who achieved much fame and great fortunes were Edward Cave, a journeyman printer, who invented the modern magazine, printing and editing the Gentleman's Magazine from 1731 until his death in 1754, since which time it continued until about five years ago; William Strahan, lifelong friend of Franklin, who in 1739 established the printing-house now known as Spottiswoode & Co., Ltd., of London, as well as another of the present great printing-houses, Eyre & Spottiswoode, Ltd., in 1770. Franklin began his correspondence with Strahan in 1743, offering terms of employment to a young printer recommended by Strahan. The young man's name was David Hall, who eventually (1748) became partner with Franklin and remained such until his death. Strahan and Hall, fellow journeymen, were quite intimate, and we learn more about Strahan's personality and activities in a long series of letters to Hall than from any other source. Franklin did not meet Strahan until 1757, but thereafter whenever Franklin was in England these two men were close companions. Starting in London in 1739 with two journeymen and one apprentice printer, Strahan, a Scotsman, achieved remarkable success. His books of account have been preserved, kept in his own hand, very methodically, showing that he "knew his costs," including "overhead." The first page is a summary for one year. The first week his pay-roll was £4 10s, 6d.; and in the fiftysecond week £9 2s. 0d. The table shows for the year: wages, £234; household expenses (he was married), £86 14s. 6d.; wearing apparel, £15 9s. 0d.; household furniture, £16 5s, 6d.: printing materials, £30; for the children.

£3 15s, 6d.; paper, books, etc., £73 3s.; incidental expenses. £24 17s. 6d.; money lent, £2 2s. 0d.; money repaid, £250 10s. 0d.; total expenses, £737 17s. 0d.; received for work. etc., £444 14s. 6d.; money borrowed, £294 6s. 0d.; money repaid, £2 12s. 0d.; total received, £741 12s. 6d. After Strahan got his financial foothold, his practice was to take a share of the risks and profits of publishing the books he printed. At one time he had such a share in more than two hundred books, for each of which he kept a separate account. Among these books were some of the most famous, such as Dr. Samuel Johnson's great and immensely profitable Dictionary (in which he was one of six partners), Gibbon's " Decline and Fall of the Roman Empire," Hume's "History of Great Britain," and Robertson's various histories. He was the printer of a monthly magazine and a daily newspaper, in which he also had a share of the profits of publishing. Writing to Hall, he says: "I quickly saw that if I confined myself to mere printing for booksellers I might be able to live, but very little more than live. I therefore soon determined to launch out into other branches in connection with my own, in which I have happily succeeded, to the astonishment of the rest of the trade here, who never dreamt of going out of the old beaten track. Thus I have made the name of printer more respected than ever it was before, and taught them to emancipate themselves from the slavery in which the booksellers held them." In 1767 he paid £5,000 for a third interest in the appointment of King's printer, and his partners not being practical men, he from the beginning managed the business to the great profit of all concerned. He was twice elected to Parliament and was, in fact, the greatest personality among the printers of his time. The prestige of his printing-house has been continued by his descendants, several of whom have sat in Parliament, a high honor in Great Britain.

Much has been written of the group of printers whose names have been mentioned above. No other group of men of that period engaged in trade compares with them in social and public eminence and financial success. Printing was then a highly lucrative business, despite the fact that all printing was done on slow wooden hand presses and there was no stereotyping, while types cast in hand molds were expensive. Any printer who will take the time to acquaint himself with the history of these great eighteenth century printing-houses will not fail to have his pride in printing greatly fortified. It was contact with these men that instilled into Franklin that pride in printing which was his strongest sentiment.

That we know so much of the details of the printing industry of this period is due to the extraordinary literary industry of John Nichols, apprentice and eventually successor of the Bowvers. The business of Nichols & Sons, now flourishing in London, was established in 1699 by William Bowyer. Thirteen years after (1712) his house and shop - for the practice then was to reside over or beside one's printing-office --- were totally destroyed by fire. The loss was appraised at £5,146 18s. To provide capital for resuming business a subscription was taken among the trade, with liberal results, which fine event is commemorated by a bronze tablet in that Mecca of typography, Stationers' Hall. Bowyer resumed in a smaller way, but soon recovered his former position, so that when he died in 1737 his establishment was not surpassed in London either in reputation or extent. He printed, among other notable works, Michael Maittaire's "Historia Typographorum aliquot Parisiensium," 2 vols., 8vo, 1717, relating the lives of several eminent printers of France, and if these are

fair examples of the work of William Bowyer I., he deserved the reputation of producing the best English printing of his time. He it was who discovered the talent of William Caslon as a letter-cutter, and persuaded him to commence typefounding, advancing him the means to establish himself. He was succeeded by his son, William Bowyer II., born in 1699, whose mother was the daughter of a journeyman compositor, Ichabod Dawks, celebrated for his learning in several languages. The younger Bowyer was educated in Cambridge University, and in 1722 became partner with his father. He was successful in maintaining the reputation of his house and increasing the fortune inherited from his father. At his death, in 1777, he was " confessedly the most learned printer of his time." His enterprise and education brought him into agreeable relations with the most eminent scholars and scientists of his time. He was decidedly proud of his occupation, enjoyed the highest honors of the Company of Stationers, and wrote a book in 1774, "The Origin of Printing," with appendices "On the first printed Greek Books," "On the first printed Hebrew Books," "On the first printed Polyglotts." A second and enlarged edition was issued in 1776. He was the author of several books for the higher schools, and Harvard University in 1767 acknowledged a gift from him of "several valuable books, particularly your (his) late curious edition of the Greek Testament with learned notes." He had one surviving son, Thomas, who preferred a life of leisure, so that the business passed, as a bequest, into the hands of John Nichols, who in 1757 had entered the printing-house as an apprentice, and advancing by merit alone, came to be not only its manager but the close and confidential friend of his employer. The will of William Bowver II, is an elaborate document. He bequeathed to his son and relatives and friends and employees cash to the



William Bowyer II. (1699-1777), wealthy printer, author, historian of typography, and most learned printer of his time.

amount of more than £14,000, besides farms in two shires; and after which he wrote: "And now I hope I may do something for the benefit of printing," leaving £3,250 and the income from £3,000 in trust to the Company of Stationers to be expended in annual benefactions to printers employed in London. These trusts continue to this day. Finally he wrote: "I give and bequeath all the rest and residue of my personal estate unto the said John Nichols for his own use and benefit." In estimating these accumulations it is to be remembered that the purchasing value of a pound sterling in 1777 was about three times its present power.



John Nichols (1744-1826), apprentice and successor of William Bowyer II., whose writings are indispensable to students of typographic history.

John Nichols was a worthy successor of the two Bowyers. By constant study he, too, had become a learned printer. His employer gave him, in addition to the lucrative business, "all books that relate to Cicero, Livy and the Roman history, particularly the Cenotaphia of Noris and Pighuis, my grammars and dictionaries." This learning was the tie that bound them. Successive generations of this grand old printing family have followed the fortunate apprentice, and in each generation one, at least, of them has been distinguished for scholarship and contributed to useful literature. They acquired large estates, associated with the learned great, and loved printing. John Nichols, within a year of his employer's death, printed for private circulation twenty copies of the now very rare pamphlet, "Anecdotes, Biographical and Literary, of the late William Bowyer, Printer," London, 1778, 8vo, pp. 52. In the same year he bought control of the Gentleman's Magazine, which he edited until his death, being followed as owners and editors by a son, John Bowyer Nichols, F.S.A., and a grandson, John Gough Nichols, F.S.A., successively owners of the printing-house and editors of the magazine, until the Nichols family sold the property in 1851. This magazine catered chiefly to the country gentlemen of Great Britain for more than one hundred and seventy years, and its ideals were all that its name implies. From 1731 to 1851 this magazine was edited by practical printers. It was the product of their heads, hands and printing apparatus. In 1781, John Nichols, in vindication of the inventor of stereotyping, printed the "Biographical Memoirs of William Ged, including a Particular Account of his Progress in the Art of Block (Plate) Printing," 8vo, pp. iv, 40. In 1782 he issued an extended edition of his life of William Bowyer II., with the title, " Biographical and Literary Anecdotes of William Bowyer, Printer, F.S.A., and of Many of his Learned Friends," 4to, pp. viii, 666. This book is extended from the privately printed twenty-page pamphlet of 1778, by a thorough series of notes relating to all the personages who had relations with William Bowyer, and contains a surprising amount of information which can be gathered from no other source. The text is in 12-point, frequently only one line to the page, while the principal notes are in 9-point, notes upon the principal notes in 7-point, and notes upon the secondary



Edward Cave (1691-1754), printer, who issued and edited the first magazine, the Gentleman's Magazine, one of the great successes of publishing.

notes in 6-point - an extraordinary make-up. During the years 1812 to 1815 he issued his greatest work, in which the contents of the book above referred to are included, "Literary Anecdotes of the Eighteenth Century," in nine 8vo volumes, 6,530 pages in all! Much of what we know of the printers and typefounders of that period is derived from this first-hand information of this great printer, who ever had the point of view of a practical printer. He included several copperplate portraits of printers and typefounders. Writing of the space given to his own occupation in his books, he said: "If asked why printers and booksellers in particular, I answer, they are a valuable class in the community, the friendly assistants (at least) if not the patrons of literature, and I myself, one of the fraternity." In the preface to the ninth volume the learned printer says of his work: "It is a mine of literary materials, whence future biographers and historians will readily and unsparingly collect what may suit their several purposes," a prophecy which has been amply fulfilled, as every one who is widely read in books relating to the intellectual history of the British people will testify. No other book is quoted to so great an extent on matters relating to literary work in the eighteenth century. Besides these literary labors, Nichols wrote and published many books on antiquarian and topographical subjects. A complete list of his works numbers sixty titles. When he was chosen Master of the Company of Stationers, he declared that he had reached the "summit of his ambition." He gave many gifts, busts, tablets, oil portraits and cash to the Company, and died at his work in 1826, honored and successful. His grandson and successor in the third generation, John Gough Nichols, F.S.A., wrote "Memoir of Day, the Printer" in 1832, and "Historical Notices of the Worshipful Company of Stationers of London, with Description of their Hall, Pictures and Plate, and of their Ancient Seal of Arms," 1861, 4to, pp. ii, 25, with several illustrations. As an author he was as prolific as his famous grandfather. His life is commemorated by an interesting illustrated "Memoir of John Gough Nichols," by Robert Cradock Nichols, his brother.

The story of printing in the eighteenth century is not complete without reference to Baskerville and Bulmer, the first English printers to achieve great celebrity for fine printing. These men and their work were discussed in a previous article.

Another great printer was Luke Hansard, who having served his apprenticeship in Norwich, where he was born in 1752, journeyed to London in 1772 and found employment with John Hughs, printer to the House of Commons, and rose from foreman to partner and sole ownership, founding the House of Hansard, a dynasty of printers, whose name for many years has been used to designate the reports of the British Parliament. The name "Hansard" has the same significance in Great Britain that Congressional Record has in America. The Hansards printed and published the debates, acts and reports of Parliament at their own expense, selling a large supply for the use of the Government, as well as to libraries, subscribers, foreign governments, etc. The House of Hansard is still flourishing. Luke Hansard died in 1828, a prince among printers, and in the following year his sons and successors published privately a handsomely printed "Biographical Memoir of Luke Hansard, Esq., Many Years Printer to the House of Commons," large 4to, with a portrait.

Enough has been set down here to prove the high status and financial success of the English printers of the eighteenth century. The list of the opulent might be largely extended if it were worth while recording such one-sided successes. An exception may be made of John Bell, whose printing was much admired, as he is credited with having been the first in England to discard the long s, for which many millions may call him blessed.

The great printers of the eighteenth century in England almost all followed literature as an avocation, while assiduously and successfully promoting their vocation of printing. In the whole history of printing we remember none who has achieved greatness in the industry who did not possess literary ability above the average. From Aldus to De Vinne what other industry presents so large and glorious a company of men of scholarship and exalted ideals? As our subject relates to literature, most space has been given to those who used their pens in behalf of printing, and we will now conclude this article with some account of Samuel Richardson, one of England's greatest authors, born in 1689, the son of a carpenter, and apprenticed in 1706 to a printer in London. In 1719 he became a master printer in a small way. When he reached the age of fifty he had made a fortune in printing, and had the honor of serving as Master of the Company of Stationers. With wealth came leisure, and then Richardson in 1740 astonished the world with "Pamela," a novel the first novel, in fact, in the modern sense of the word - which had an immediate success throughout Europe. Like Byron, he "awoke one morning and found himself famous." Other works of his genius followed: "The History of Clarissa Harlowe" and "The History of Sir

Charles Grandison," which were welcomed with the same degree of popularity that at later periods was accorded to the novels of Scott and Dickens. These were only part of his writings. His novels were issued in numerous editions in several languages. His complete works in twenty volumes have been reprinted several times, the latest in 1962. He died in 1766, and his loss was mourned by the public with the same fervor that was expressed when Sir Walter Scott and Charles Dickens passed on. Dr. Johnson, Voltaire, Pope and Diderot, master minds of the eighteenth century, agreed that this printer was the literary marvel of that period. In 1889 the Company of Stationers placed a tablet in his honor in St. Bride Church, in the heart of the printing section of London, and his portrait and bust are enshrined in Stationers' Hall.

In a great formative period in the world's history, which cluminated in the Republic of the United States and the French Revolution, and witnessed radical revolutions in scientific opinions, the printers in Europe and America were conspicuous as leaders, and maintained the ideals of their predecessors, the Aldine Family, the Estienne Family, Delet, Froben, Tory, and other master minds of typography.

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John Bell (1745-1831), a distinguished printer of London, who first abolished the use of the long s in England.

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A NEWSPAPER ADVERTISEMENT SIX BLOCKS LONG.

Did you ever have enough material to run two or four pages extra and not have enough advertising to justify the extra sheets? What did you do?

The Missourian, Columbia, Missouri, worked up a page of good advertisements in a short time recently when it needed the page.

A narrow white strip was run down the center of the page and labeled "Ninth Street," while across the top of the page ran another narrow strip which represented "Broadway." Starting at Broadway, a row of narrow boxes were laid off on each side of Ninth street. Then the merchants along this street were sold the space that corresponded to their location. When the page was complete it carried a small advertisement of every merchant on that business street of six blocks and also showed his relative location.

The page was headed "Trade on South Ninth—the Busiest Street in Columbia." The merchants were pleased, and the paper received almost as much revenue as it would have from one page sold to a single merchant.

GETTING BACK AT HIM.

Politician — I have nothing to say. All I know is what is in the papers.

Reporter — I see now what you meant yesterday when you said there is nothing in the papers nowadays.— Puck.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Estimating for Printers."

Howard Huzell, of London, England, who is well known as one of the pioneers of the "Costing" movement, as our British cousins call it, has prepared a new book on "Estimating for Printers," which has been published by the Costing Committee of the Federation of Master Printers of Great Britain, and is one of the most complete that it has been our pleasure to examine up to the present time.

Beginning with the enumeration of the basic conditions and forms necessary for estimating, it continues through a description of the various articles used in producing a job of printing and the labor required to handle them; giving in each section valuable information as to allowances for spoilage, proper method and cost of handling, and methods of testing. In the binding section it gives more complete instructions than are usual in a book on estimating for nrinters.

Following the descriptive and construction pages are tables of sizes and weights of papers, standard book size, the usual table of ens and words to facilitate calculation of composition, weights of type, etc. The distinctively new feature of this book is the number of tables of the average hourly output of the various operations in printing and binding. And as these tables seem to be based on real records, they will prove very valuable. As a supplement the book contains a number of samples of different grades of papers.

Altogether this is one of the most practical books on estimating that has appeared in a long time, while, though of necessity, some of the tables and estimates are given in sterling money, there is enough information in it to make it well worthy of ownership by every wide-awake estimator in the United States. The book can be obtained from A. E. Goodwin, secretary, Costing Committee, 24 Holborn, E. C. London, England. The publisher's price is 5s.

"Lettering."

What is probably the most pretentious volume on handlettering yet published has been issued by The Prang Company under the title, "Lettering," by Thomas Wood Stevens, of the Carnegie Institute of Technology, Pittsburgh. It is scarcely necessary to state that Mr. Stevens is one of the best known writers on the subject, his previous work, "Lettering for Printers and Designers," issued while he was instructor in illustrating and lettering at the Art Institute, Chicago, enjoying a large sale.

The book is designed to serve students of the art, as well as commercial artists and professional letterers. It should be of especial value to the first-named class by reason of the large amount of text which explains the uses of tools and materials, by the authoritative technical instruction given as to the drawing of the letters, the historical significance of the various forms and suggestions

for their most appropriate use.

To those engaged in the work from a professional standpoint the work should prove valuable, for, although not so
interested in the technique of the art as the beginners, they
are always on the lookout for alphabets, and in the book
there are more than sixty plates of alphabets, each plate
being full-page size. In addition, numerous examples of
lettering in the form of cover-designs, title-pages, announcements, etc., are shown in combination with harmonious, appropriate decoration.

The plates represent the best work of such well-known artists as Theodore B. Hapgood, Harry L. Gage, Charles H. Barnard, William A. Dwiggins, F. G. Cooper, Mr. Stevens, as well as numerous others.

The volume is admirably printed on good stock and is cloth-bound. The pages are 8 by 10 inches.

"Lettering," by Thomas Wood Stevens, Pittsburgh, Pennsylvania. Published by The Prang Company, New York city. Price, \$2.15, postpaid. May be obtained through The Inland Printer Company.

" IF."

If you can keep your head when all about you

Are losing theirs and blaming it on you; you can trust yourself when all men doubt you,

But make allowance for their doubting too;

If you can wait and not be tired by waiting, Or, being lied about, don't deal in lies,

Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream — and not make dreams your master; If you can think — and not make thoughts your aim,

f you can meet with Triumph and Disaster

And treat those two impostors just the same:

If you can bear to hear the truth you've spoken

Twisted by knaves to make trap for fools,

Or watch the things you gave your life to, broken, And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings

And lose, and start again at your beginnings And never breathe a word about your loss; If you can force your heart and nerve and sinew

To serve your turn long after they are gone, And so hold on when there is nothing in you

Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings — nor lose the common touch;

If neither foes nor loving friends can hurt you, If all men count with you, but none too much;

If all men count with you, but none too muc

If you can fill the unforgiving minute

With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,

And — which is more — you'll be a Man, my son!

- Rudyard Kipling

Window Cards



BARBECUE

at

XOUN

8

SATURDAY

AUGUST 12, 1916

2

You are Cordially Invited



Complimentary Concert

LAWRENCE SYMPHONY ORCHESTRA

Bowerstock Theatre Wednesday, December 11



BASEBALL

THORNTOWN vs. ZIONSVILLE

THURSDAY, JUNE 21 ZIONSVILLE RED'S BASEBALL PARK, 12th AND CENTRAL GAME CALLED AT 3:30 P. M. COME, HELP BRING THE CHAMPIONSHIP TO ZIONSVILLE





DV T T PRATIES

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Crowding.

HINGS appear crowded when they are too close, one to the other. That fact is well established and there is no need of our going to the trouble to explain just what constitutes crowding. It is noticeable all too often in typographic work. We see lines of type too closely spaced; we see a line which crowds the border or the edge

of the sheet above, below or alongside too closely, and we say there is not enough space between the lines, or between the line and the border or edge of the sheet it crowds.

Do we ever stop to think why the spacing is too close?

Is it in the space itself? Too many of us believe that it is, but in reality it is not - except when qualified. It is largely a relative matter, a question of proportion. The space between the lines is too small in proportion to the size of the type, and the space between the line which crowds and the boundary crowded is too small in proportion to the space at the sides. On the other hand, if the lines are long and appear to crowd the border or edges of the

sheet at the sides it is because the marginal space at the ends of the lines is too small in proportion to the space above or below, as the case may be.

By word and example we are going to show this interesting fact.

In Fig. 1 we have several lines of type spaced too closely. There is apparent an effect of congestion - that the lines should be more widely spaced is readily apparent. Below (Fig. 2) are several lines of smaller type and they do not appear crowded. Now, take a pencil and mark off on a sheet of paper the amount of space between the lines in Fig. 2 and apply this unit of measurement to the space between lines in Fig. 1. It will be found that the space between lines in both instances is the same - yet in Fig. 1 they appear crowded, whereas in Fig. 2 they do not. It is, therefore, proved to be a matter of proportion.

Avoid crowding of lines, for to crowd them decreases legibility, for lines which are too closely spaced are not so easily read, and the effect is not pleasing because of the congestion.

We are showing on the following page (Fig. 3) the cover of a booklet by an Illinois reader. In passing, we will state that, aside from the fault which illustrates the subject of this article, the design is poorly whited out, the typegroups do not fit the space occupied, and too large a portion of the design is printed in the warm color. This much for those who may imagine we show it as a model in other respects than the fault of crowding. Back, then, to the subject and the point in question.

The main type-group is too close to the border at the top. We say there is not enough space between the top

line and the border

above, which is true - but only in proportion to the large amount of space at the sides. If we could increase the length of those lines the effect of crowding would be reduced as the lines were extended. until, when the lines were extended to such width that the space between their ends and the rules at the sides was no greater than that between the top line and the rule above,

the effect of crowding would disappear. Go

THINGS APPEAR CROWDED WHEN THEY ARE TOO CLOSE, ONE TO THE OTHER. THAT FACT IS WELL ESTABLISHED AND THERE IS NO NEED OF OUR GOING TO THE TROUBLE TO EXPLAIN JUST WHAT

Fig. 1.

THINGS APPEAR CROWDED WHEN TOO CLOSE, ONE TO THE OTHER. THAT FACT IS WELL ESTABLISHED AND THERE IS NO NEED OF OUR GOING TO THE TROUBLE THERE IS NO NEED OF OUR GOING TO THE IROUBLE TO EXPLAIN JUST WHAT CONSTITUTES CROWDING. IT IS NOTICEABLE ALL TOO OFTEN IN TYPOGRAPHIC WORK, WE SEE LINES OF TYPE TOO CLOSELY SPACED; WE SEE A LINE WHICH CROWDS THE BORDER OR THE

The space between lines is equal in both of the above groups,

even farther and make the lines so long that the side marginal spaces are less than that at the top and the effect of crowding would be there rather than at the top, which proves that the space between the top line and the rule above is not too small, speaking unqualifiedly as a mere matter of space.

The group in the lower left-hand corner crowds the border at the left side, but if the space below the group was reduced to the extent of that at the side there would be no effect of crowding. It is, therefore, not the space, as a mere matter of space, but a relative matter - a question of proportion.

To illustrate the point more clearly, we have set (Fig. 4) different copy to occupy the panel of Fig. 3. The space between the top line and the rule above is the same in amount in both designs, but in Fig. 4 the effect of crowding, so displeasing in Fig. 3, is not apparent. There is not the too great variation in top and side marginal spaces which

caused the displeasing effect in Fig. 3, and such great variations should be avoided.

Quite frequently the line which crowds at the top can be lowered instead of lengthened, which brings about the legibility, did what he thought best. He should have used smaller type or suggested a larger page.

The design is manifestly crowded—all will agree to that. It remains for us to prove that smaller sizes of type

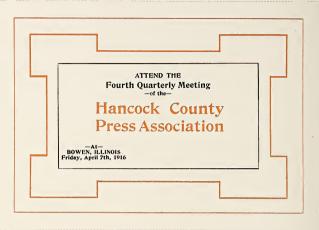


Fig. 3.— Owing to the great variation in marginal spaces the upper group crowds the border at the top.

same improvement, and the line which crowds the border at the sides can be raised or lowered, as the need may demand, to reduce the extent of variation.

Altogether too many compositors are obsessed with the idea that legibility increases with the increase in the size of the letters, and crowd their designs with larger type than they should, forgetting that congestion is a handicap to legibility. Smaller type is more readable when widely spaced than larger type if crowded.

In Fig. 5 we are showing a cover-design which illustrates this idea. Of course the cut is too large, but that was probably something the compositor could not control. He was, in all probability, given the copy, the cut and specifications for an arbitrary page-size, and, with his lack of understanding of the value of white space as an aid to f white space as an aid to

PROGRAM of the FIFTH ANNUAL
Registered Tournament
of The CALIFORNIA - NEVADA
TRAPSHOOTERS ASSOCIATION
on Grounds of San Jose Blue Rock Club,
San Jose, California, MAY 29, 30, 31, 1916

FIG. 5.

would not only relieve the effect of congestion, but would at the same time cause it to be more readable. Fig. 6 is our contribution to this idea. It seems that words should be unnecessary to call attention to the improvement, so we will let the resetting speak for itself.

Of course type can be so small as to be difficult to read — there is no denying of that fact—and tests have shown that eleven or twelve point is the most easily read when set in proportionate measures. The original, as well as our rearrangement, were originally set for a page-size of 4 by 6 inches, so that our resetting is really handicapped to a greater extent in the reproduction.

A mistake quite commonly made by compositors is the crowding of headings. Headings stand out much more prominently when surrounded by a nice margin of white space than when surrounded closely by text-matter, illustrations or other display. The space should be in proportion to the size of the display — the larger the letters the larger the amount of white space should be. White space

naturally of the opinion that it was not copyrighted. The copy from which it was reset bore no notice of copyright.

We are advised by the Samuel Carpenter Company, Philadelphia, Pennsylvania, publisher of Christmas nov-



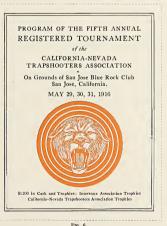
Fig. 4.— With a reduction of the side marginal spaces the upper group does not appear to crowd the border at the top.

which would furnish a satisfactory background for a display line set in twentyfour-point would be altogether insufficient for a line of seventy-two-point, as a test will readily show. Do not crowd headings—give them breathing-room.

Copyrighted.

In the eight-page insert of our December, 1915, issue, examples of holiday printing were shown. In the preparation of these inserts we have always selected our copy from specimens sent for review which presented good ideas which might be adapted to any printer's needs.

On page five of the insert in question a Christmas menu was shown, in which the words "grace, good cheer, kindness," etc., were arranged in the form of a menu. We had seen this copy used on several occasions without a notice of copyright and were



elty cards and folders, that it holds a copyright on this idea and has sent us a very attractively designed and printed example of it, on which the copyright notice appears in proper order.

Some printer ran across the original copyrighted folder or card and used it, probably thinking that, being used locally, his infringement would never come to the attention of the owners of the copyright. Another printer, in all probability, "lifted" the idea from the printer who infringed, innocent of the fact that it was copyrighted. In this manner it was passed around, until some one sent it to THE IN-LAND PRINTER, and we, also, innocently used it.

The idea, as well as the copy, is copyrighted by the Samuel Carpenter Company, Philadelphia, Pennsylvania, and those who desire to use it should secure permission.



THE ARTISTS WHO ARE UNRECOGNISED, BUT WHO LOVE THEIR ART.

he Flowers bloom to the skies in the springtime there, and thrust forth all their beauty to the scented air; hat care they if "men" see them? For to the sky hey raise themselves in beauty that the Gods on high ay kiss them softly in their sweet simplicity.

F.W.B.

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BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value.

Correspondence is invited. Specimens of apprentices "work will be criticized by prenoral letter. Address all communications to Apprentice Printers' Technical Club, 824-482 Sherman Street, Chicago.

Type-Faces and Color-Printing.



N error quite commonly made by printers is to select the colors for printing after the type has been set, thinking it can be done just as well or to better advantage. The result is that after the job is on the press, and it is seen in colors, changes must be made, or, in other cases, the job is printed and its unsatisfactory appearance noted

too late. In all typographic work, where possible — and it is possible except when the decision to run it in more than

A job to be printed in a light or bright color should be set in bolder types than if it is to be printed in a dark, dense color. If a design is to be printed in a light color—a color reduced fifty per cent, perhaps, by white—a bold typence should be selected, something, in fact, on the order of Winchell, Blanchard or Caslon Bold. If, on the other hand, the color is of increased depth and brilliancy, a medium-faced letter may be used. Then, if deep colors are to be used, the type-faces, of course, may be, and in most cases should be, of the light-face variety. The lighter the color the bolder the type-faces should be.

PROGRAM OF THE FIFTH ANNUAL REGISTERED TOURNAMENT

of the

CALIFORNIA-NEVADA TRAPSHOOTERS ASSOCIATION

On Grounds of San Jose Blue Rock Club San Jose, California. MAY 29, 30, 31, 1916



\$1200 in Cash and Trophies: Interstate Association Trophies California-Nevada Trapshooters Association Trophies

Ftg. 1.

The two lines printed in color are, in tone and effect, weakened instead of strengthened by being printed in the weaker color.

one color or one weak color is made by the customer on seeing proof—the color, or colors, should be known before a line of type is set. It should be done so that the typefaces may be selected and the design arranged in such a way as to show to best advantage the color used. PROGRAM OF THE FIFTH ANNUAL REGISTERED TOURNAMENT

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Fig. 2.

By the selection of a bolder type for the lines to be printed in color the contrast is gained without the loss of tone.

Care, in one respect, must be exercised in the use of extra-deep colors. The eye can not quickly recognize such colors, examples of which are bronze-green, dark photo brown and the darkest blues, unless the letters are of sufficient thickness to cover enough surface on the paper to reflect a sufficient amount of the subdued light which comes from these colors. We have all seen designs printed in very deep colors from small, light-face types, and now recall, perhaps, that a second look was necessary to determine that they were not printed in black. In fact, printed jobs are to be seen every day which could just as well have been printed in black for all the good done by the amount of color that is apparent in them.

In those instances where such colors are used with other and brighter colors, the desire being to accentuate the bright color, fairly light types may be used and the deep colors made to appear a little richer than plain black. If the bright color is the complement, or a near complement, of the deep color, the latter will appear more nearly in its true light.

Quite frequently the desire is for a light, dainty effect in one-color work, and when it can be obtained without impairing readability and with good results from the standA typographic design should present the appearance of unity and homogeneity, and this can be obtained only by proportioning the strength of the type to the color—nloyed, and the lines to be printed in the weaker color—and all colors are weaker than black—should be set in larger sizes of the same style as the lines printed in the deep color or black; or, if it is not possible to use large enough types of the series to effect a balance according to the color chosen, use a bolder style of letter.

Red is the color most generally selected for emphasizing a word, line or lines in a design. Most printers entertain the notion that the prominence is gained because red is the strongest color, but nothing could be farther from the truth. The brighter reds, those of an orange hue, are among the brightest colors, but by no means the strongest from the standpoint of tone. It is the contrast the red affords which distinguishes lines printed in that color. About two years ago an article on this phase of the subject

Good printing can be your star salesman. A well-printed booklet, for example, can get admittance to the busiest man in the most inaccessible office. It will tell your story where no salesman could get a hearing. It will plant your best selling arguments in the prospect's mind and will cause him to regard you and your business favorably. Often it will draw from him a request to have your salesman call. And when salesmen call by appointment, they are not obliged to waste valuable time on preliminaries. They are able to get right down to business and bring back the

Fig. 3.

Illustrating the loss of value occasioned by changing from black to color without increasing the tone of letters selected for color printing.

point of appearance, no one can say anything against the use of light types. It is largely a matter of taste as to how light the color should be, but no effect is worth much which is gained by weakening letters to the point where reading is accomplished with difficulty or irritation.

It is of particular, yes, prime importance, to know the colors in advance when the job is to be printed in two colors, so that the lines to be printed in the waker color may be set in bolder type than those printed in the stronger color or black, which is of greater strength of tone than any color. Thus we get back again to the subject of this dissertation.

The lighter the weaker color to be used the bolder the type should be, so that, when printed, the line or lines will not appear weak, and in order that there will be a good tone balance between the light color and black or deep color.

In Fig. 1 we are showing a design which was set so as a papear satisfactory in one color and which is probably the way it would be set by ninety-nine out of every hundred compositors who set the job first and then select the color. The line printed in color is too weak, not only to balance in tone with the black, but from the standpoint of readability and effectiveness. In Fig. 2, alongside, a bolder style of letter is used for the line printed in color and a marked improvement is apparent. The line is more readable, and by strengthening the line printed in the weaker color much better balance of tone in the design is obtained.

Good printing can be your star salesman. A well-printed booklet, for example, can get admittance to the busiest man in the most inaccessible office. It will tell your story where no salesman could get a hearing. It will plant your best selling arguments in the prospect's mind and will cause him to regard you and your business favorably. Often it will draw from him a request to have your salesman call. And when salesmen call by appointment, they are not obliged towaste valuable time on preliminaries. They are able to get right down to business

FIG. 4.

Here the effect is better, and the words in color produced the desired emphasis without any weakening of tone and effect.

appeared in our Job Composition Department, in which, by examples, we proved that a word printed in black in a paragraph otherwise printed in red had greater prominence than the same word printed in red in a paragraph otherwise printed in black. We suggest that our readers refer to the July, 1914, issue and read that article.

If any of our readers wish to demonstrate the loss of value by changing from black to red, they should set a paragraph in some light-face type such as Caslon and then select one or two words in every other line and print them in vermilion, the larger part of the paragraph to be printed in black. To attain any real effect it would be found, once the job was on the press and proofs in the two colors obtained, that the red would have to be deepened considerably, which would at least partially spoil the harmony. Then with the proofs obtained, the words to be emphasized should be reset in a heavier face and printed in the vermilion. It will be seen, then, that the words are really emphasized, and there will be enough surface covered to make it appear in its true light and to balance more nearly in tone with the black (Figs. 3 and 4).

In conclusion, remember the axiom, here repeated so that it will be less likely to be forgotten: "The lighter and brighter the color—especially when used with black or some deep color—the bolder the type must be to print that color satisfactorily."



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

George A. Coleman, Pittsburgh, Pennsylvania.—Both the blotter and the circular are nicely arranged and thoroughly satisfactory.

PREMIER ENGRAVING COMPANY, St. Louis, Missouri.— Your house-organ, Plates, appears ably edited and is surely well printed, the half-tones

showing to excellent advantage.

THE STERLING PRESS, Philadelphia, Pennsylvania.—The specimens are all good, the envelope corner-card, the package-label and the

blotter being especially satisfactory.

The Davis Press, Worcester, Massachusetts.

The blotter is well handled and should prove effective as advertising because of the interest the illustration of the race is certain to invoke.

R. E. Sr. Clair, Anna, Illinois.— The specimens are all excellent — just simple, plain and quickly composed type-jobs, the kind that pay dividends. The "July 4th" blotter is very

RALPH W. Polk, Lincoln, Nebraska.—All your specimens are simply arranged in a uniform style of type and are quite pleasing. No faults of a serious nature are apparent in any of them

George I. Smith, Dolgeville, New York.— The Fourth of July blotter is quite satisfactory, the idea behind it being ingenious and well carried out. We do not care for the red background of the half-tone.

FRANK A. KANKOL, Chicago, Illinois.—The specimens are very good indeed, although the lines are crowded on the envelope. One-point leads between all lines would improve the appearance of the design.

H. E. McMurray, Brookville, Pennsylvania. —Your letter-head is nicely designed, but the floret crowds the type below it too closely. Color would be distributed to better advantage if this ornament was placed below the group of type.

SAUL H. GOMPERS, Bronx, New York.— Your specimens are all of a very good grade, but unfortunately you have used roman capitals and text for large amounts of matter. Where considerable copy is furnished for a job, readable lower-case roman is the best type selection.

S. Samolin, New York city.— The business card and the ticket are nicely composed, but the red should have been made weaker, or the gray stronger, in order to attain a balance in colortones. The italic capitals constitute a blemish on the ticket for the outing.

EDMIND J. DUENIG, Columbus, Ohlo.— Your resetting of the Pausch-Schlach statement is a decided improvement over the bold and congested copy furnished you as copy. In your design the main display line could have been set in larger type and the work improved thereby.

Frank A. Langosch, Chicago, Illinois.—The Waschkuhn business card is nicely set, but in our estimation is a little too large. However, that is a matter of taste, and tastee differ. You could have saved the pressman's reputation in this instance by selecting a border which would have been easier to print satisfactorily.

WILL H. LARSON, Óklahoma City, Óklahoma,
—Your specimens are, for the most part, of
a very good grade, the I. T. U. candidates' cards
and the dance-programs being especially elever.
The same may be said of the little menu for the
Reo Dealers' Banquet. Presswork is also quite
satisfactory.

L. W. Taker. Melbourne. Florida.—The letter-head and envelope corner-eard for "Indialantic, by the Sea," are very good, the letter-head being especially commendable in view of the large amount of copy furnished you. The contrast in tone between the type-faces used is not pleasing, and some of the lines are too closely crowded.

The Methodist Assembly
Under the Aspise of the Viginia Conference
M. E. Church
South
Viginia Beach, Viginia
July 24th 0 3182

Simple folder title-page by Howard Van Sciver, Norfolk, Virginia.

J. B. Santord, Newport, Vermont.—The recital program is very pleasing. On the titlepage, and on the heading of the first inside page as well, we do not admire the large letters as initials for the first two lines. The names of the pupils rendering the different numbers should be set in capitals of a smaller size of type, to distinguish them from the names of the selections.

GOMER S. STRUTIER, Manhattan, Kansas— Your specimens are all pleasing, but on the "Certificate of Athletic Honors" the line of text strikes a discordant note, due to the large size of the roman capitals. Used with roman capitals smaller than the text, the combinion is not a bad one, but the largest line should be set in text.

Howase Van Scruz, Norfolk, Virginia— Your specimens are a delight to the eye. The effects you attain by simple arrangements of readable roman faces, printed in soft, artistic color combinations, should prove a revelation to many printers who do not seem able to grasp the idea that the simplest way is best. Several of your excellent productions are reproduced in this department.

THE ABMSTRONG PAINT & VARNISH WORKS. Chicago, Illinois, maintain is own printing department, from which emanates an excellent grade of work. Composition on small work, in particular, is pleasing, and presswork is well done. The firm's house-organ, the Chicago Paint Journal, is a very interesting one, and is printed in an excellent manner.

ANNEW GROYS, Cleveland, Ohio.—The quetation from Francis Baoon, arranged by you in decorative form for a wall-card, is admirable, While we do not admire the purplish-blue while we do not admire the purplish-blue the color effect in the onys stock used for mounting the motto. The eard for Conrad Preschley is also pleasing.

WINGPIELD PRINTING CONTANY, Bloomington, Indiana.—Your "Preparedness" blotter is broken up into too many groups, and we are quite sure that smaller sizes of roman lower-case, arranged in a unified mass, with ample white space all around, would prove much more inviting, readable and more effective as advertising.

Gesoag B. Dicker, Indianapolis, Indiana.— Had you set the matter the narrow way of the blotter you would have avoided breaking up the poem as you did, and verse would have followed verse in logical order. The small advertisements could have been placed at the bottom in everyinstance. The blotters are crowded to a point that will frighten the average recipient out of reading them. There are two, not three, I's in Wallace.

C. L. SUMMERS, Kansas City, Missouri.— About the only choice between the original letter-head and your resetting is in the selection of type. You have cor fined your arrangement one series, whereas in the copy two none too harmo nious faces are employed. We believe the references should be set in smaller type and placed in another position, for, as placed, they are somewhat confused with the items above.

C. W. McComas, Yukon, Oklahoma.-Your letter-head is very satisfactory, but you made a mistake in setting the announcement in italic capitals, because, in addition to the lack of agreement in direction of the slanting italic and the lines of the rectangular stock, a violation of shape harmony is produced. The idea of your business card is a good one, but the subordinate matter is set in too large type, thus crowding the design and overbalancing it at the bottom

J. J. GUTHRIE, Galveston, -Your handling of Texas. the 1916 Banquet Souvenir of the B. G. M. League is so much better than that done on the 1915 book that comparison is out of the question. You do an exceptionally neat grade of work, simplicity of arrangement and care ful spacing being your strong features. The presswork on your souvenir is not up to the standard of the composition, but better than done in the previous year's souvenir. The package-label for Fred F. Hunter is quite pleasing, although there is a trifle too much space between the initial "F" and the word

THE KING QUALITY PRESS. Franklinville, New York .-The size of your little paper The Advertiser, is satisfactory and the advertisements are very well handled, but presswork is poor. The cutoff rules used between ad-

vertisements are too heavy, considering the tone of body-type, advertising-display type and borders. The single one-half-point rules used above the lines running at the bottom of all pages would be much better than the double rules.

WALTER WALLICK, Champaign, Illinois.-Your specimens are consistent with past work received from you - that is, of a very good quality. We admire especially your personal

First Annual Dancing Fiesta

> Mr. Philip Van Der Meide wishes to announce the First Annual Dancing Fiesta. Exhibition Dancing, Contest Dancing, Five Cent Dancing, Carnival Favors, Yama-Yama Halloween, New Japanese Garden, Special Decorations

Bates' Orchestra

Thursday, Friday and Saturday Evenings October 28, 29, 30, 1915

Armory Hall, Ventura

Interesting, but simple and readable, announcement-page by I. M. Harris, New York

stationery and the business cards, one of which is herewith reproduced. The design is printed in a position which is too high on the sheet on the letter-head for The Green Supply Company. WE are showing on this page a reproduction

of a rather unusual, yet simple, announcement circular which possesses to a high degree the preëminently important quality - readability. It is quite a departure from the usual run of such work, but for those who may want to get away from the conventional it furnishes a very good model. It was designed and composed by I. M. Harris, of the McGraw-Phillips Printing Company, Inc., New York city.

THE MULTIGRAPH LETTER & PRINTING COM-PANY, Toronto, Ontario.- The blotter, "Service Counts," is undeniably effective. We believe that brevity is one of the prime essentials to good advertising, and your blotter is brief and to the point. The design is somewhat crowded from top to bottom, in view of the large amount of white space at the sides. We are sure that if the triangular ornament was replaced by a small spot of decoration only, and the signature line raised so as to give more marginal space at the bottom, a decided im-

provement would result.

KENNEDY PRINTING COM-PANY, Cleveland, Ohio.- In a way, we like the cover-design of your folder, "Embossing, Engraving and Litho Effect without Dies." Our admiration is tempered, however, because on it you used an extended type-face in a narrow space, manifestly demanding a condensed style, On the inside pages you have used gold too indiscriminately; the illustration of the building should have been printed in the dark brown and the border in gold.

W. C. SCEHNET, Grand Junction, Colorado .- The specimens are good, but present opportunities for provement. The rules are too prominent on the cover of the folder, "Persistent Effort Gives Maximum Result," it being a striking case where decoration overshadows the type. The margin at the bottom is too small, considering the large amount of white space at the sides and elsewhere in the design. The pyramidal effect in the ticket for Gentlemen's Night is not

THEODORE T. MOORE, Fowler, Indiana .- The title-page of the Masonic banquet menu is nicely designed, but the colors are used in reverse order. The stronger color should have been used for the type and weaker color for the rules and decoration. The green is too flat, and a brighter color should have been used. The lower group crowds the border at the bottom, but to raise it a sufficient amount to overcome this effect would cause the design to appear overbalanced at the top. The logical thing to do to overcome this defect would be to eliminate the horizon

city, with The McGraw-Phillips Printing Company, Incorporated tal rules at the bottom, which would give you more marginal space there. LESTER DOUGLAS, New York city.- The

"dress" designed by you for The People's Home Journal is admirable, all the more so because handled with type and utilities only Whether the artist could improve on it would depend on the point of view, or personal taste, of the judges. This writer's personal preference is for lighter-toned, daintier effects, but he also recognizes the fact that there are

This is a PROOF

from EUGENE L. GRAVES, INC. PRINTERS :: RULERS :: BINDERS TWO FORTY-EXCHT TAZZMELL STREET : NORFOLK, VIRGINIA

Package-label for proofs by Howard Van Sciver, Norfolk, Virginia.

CAMPBELL'S QUICK LUNCH ROOM

Corner of Main and Walnut Prices Resemble

Tables for

Ladies

Business-card arrangement by Walter Wallick

Champaign, Illinois.

people who prefer bolder treatments. The displayed headings and captions harmonize with the illustrations in an especially pleasing

GROVER THOMPSON, Alb marle, North Carolina .- The folder is marred by the use of too many styles of type which do not harmonize; s grouping of the officers' and directors' names set in smaller type toward the top, with a break of white space below, would eliminate the displeasing effect which is produced by the monotonous and equal spacing between groups. The letter-head is crowded and would be much improved if the subordinate items were set in smaller type so as to admit more white space into the design. The several type-faces in this design do not harmonize.

GEORGE HERZING, Nazareth Pennsylvania.-On the coverdesign for the Class Day Exercises you erred in the selection of such a large ornament, for it made necessary a crowding of the lines from top to bottom, which is quite displeasing in view of the fact that there is so much white space at the sides. On the Banquet and Dance pro gram the initial is poorly placed and, because of its position and the length of the several lines around the group, is of displeasing con-If the words "and Dance" could have been arranged alongside the initial

as well as the word "Banquet," the effect would be greatly improved. The group crowset the bottom edge of the sheet too closely, and the same fault of crowding is apparent at both top and bottom of the title-page. CHARLES F. SKELIY, Altoona, Pennsylvania.

- Your specimens are all good, but we admire especially the title-page of the Commencement Program of the Altoona High School. The selection of stock, old Stratford antique, deckle edge, was an admirable one and illustrates the value of good paper. Printed on an ordinary grade of paper, the design would not show to half the advantage. We are reproducing it, nevertheless. The other specimens are executed in your usual good style, although the two upper lines of the main group in the Adventists' letter-head are crowded. The addition of a one-point lead between these lines would improve the appearance of the heading materially. We also admire the banquet booklet printed in red-violet.

G. M. WROTEN, Camden, New Jersey,— On your letter-bed for Allen Jarvis the design occupies more than one-third of the entire sheet, which is too much. The type-sizes are entirely too large throughout and Tudor Black is not a pleasing type-face, the two factors combining to produce a rather unsatisfactory effect. The red is too dark and should have been been supported by the contract of the co

Bathed in the Glamour of a Romantic Past

HE charm of California is no field charm. She has wrever had a faithless lover the contract of the contract of



Page from an elaborate brochure prepared by Young & McCallister, Inc., Los Angeles, California, for the Los Angeles Examiner.

Service is the name of the excellent houseorgan issued by Edwin C. Bruen, Incorporated, New York city. It appears ably edited, and is assuredly well executed from a mechanical standpoint. The cover, printed in green, gold and white on gray stock, is especially pleasing and and effective. Presswork throughout is admirable, and the glare which is produced by highly coated stock is eliminated by means of the roughing process. The inserted samples of "Cameo Embossing" are not well executed; the compound on the letter-head for the Electro-Chemical Engraving Company did not adhere well. The trade-mark on the back cover should have been above the center instead of in the exact center, for, as placed, it appears low.



Reproduction of a Saturday-closing announcement cut out in the form of a clock by John P. Morton & Company, Louisville, Kentucky.

A. L. WAITE, San Pedro California .- There is not enough unity in the cover design for Henson's Confectionery, due to the breaking up into so many groups and the comparatively wide separation of those groups. One fails to gain anything worth while in ninety-nine cases out of a hundred when striving for odd effects, and we are quite certain an adherence to conventional styles of arrangement would prove more reliable for you. Then, too, each group is composed in a different style of type, which further complicates the design, the lack of barmony between them being quite pronounced. Why the heavy rules below the group in the lower right-hand corner? The line beneath which it is placed does not appear to demand such emphasis.

L. G. WHEELER, Tacoma, Washington .- The advertisement for Meyer & Meyer is handled in a very interesting manner, although the signature is a little too prominent. The idea of leaving a margin between the reading-matter surrounding it in the paper and the border would serve to cause it to stand out more prominently, as you suggest. The cover-design for the I. T. U. lessons would be improved if the word "Punctuation appeared immediately below the ornament and if the three lines now in that position were made a part of the lower group, made up of the

names of the committee on apprentice instruction, leaving a gap of white space between the groups. To space groups equidistant apart on the page is, in effect, a violation of the principle of proportion, for there is not then the pleasing inequality which is so desirable.

PROGRESS PRINTING COMPANY, Marshall, Missouri .- Your work has improved wonderfully since we first saw it and is now of a very high grade, especially as regards composition. The letter-head for the Young Men's Christian Association is an admirable one in spite of the difficulty which always attends the arrangement of so many names in the necessarily limited space. You overcame the same difficulty on the cover for the Postmasters' program On this page, however, an improvement would have been made if the first line, "Constitution - By-Laws," was rearranged into two lines, so as to admit of more white space at the top where the design appears crowded. It should read "Constitution and By-Laws." If the group in italic was set in narrower measure and one size smaller, preferably, the same improvement would be noticeable, even to a greater extent. The other specimens do not demand correction.

M. F. Kuehn, O'Fallon, Illinois.—In your tlekets, especially, we note that you space the lines over the stock equidistant apart. The better style is to break up the display into groups, the fewer the better, of course, with a view to proportion or a pleasing variation. This style also has the advantage in the apparent greater amount of white space, and designs

so arranged do not so readily present an effect of congestion. Modern Law Italic does not harmonize in any respect with extended block styles, such as used in the letter-head for the Street and Electric Railway Employees. Avoid narrow groups, such as on the bill-head for the O'Fallon Progress, for it is practically imimprovement. The variation in the slant of the italic expitals made it undesirable to select an all-capital arrangement for the headings. The large gap between the capitals "L" and "A" in "Classics," not balanced by an equal amount of space between other letters, is decidedly displeasing, breaking up the unity of strike a discordant note and are very displeasing and irritating to the eye.

H. Weidner, Canton, Missouri.— The colors used for printing The Cantonian letter-head are quite satisfactory, but we believe you will agree with us that it was a mistake to set the main display line of the letter-head in the

the kingsbury press at west hoboken n.j. PRINTING—a business lubricant

four thirteen



telephone union 3474

A novelty in the way of a letter-head by The Kingsbury Press, West Hoboken, New Jersey. Whether admired or disliked would depend on the recipient's taste and degree of adherence to the conventional.

possible to space such lines without leaving large gaps here and there, which are especially displeasing.

ANDEW THOMPSON, TORONTO, Ontario.—The half-tone used on the title-page of your folder is too large and handicapped you in the satisfactory arrangement of the text. The marginal spaces around the two display lines at the top are not pleasing, there being too great a variation between the small margin at top and bottom and the large marginal spaces at

the sides. Had the lines been longer, so that the variation would be less pronounced, the crowded effect would not be so noticeable. In this case you could have improved the job by setting the words "Marley Sherris" and "Baritone" on one line, the name be ing distinguished by the use of capitals, and by rearranging in a single line the three small lines at the bot tom. With the space thus gained the two main display lines could have been given more "breathing-space" above and below to more nearly balance the large amount at the sides. Read the article on "Crowding," in the Job Composition Department of this issue. WEBER PRINTING COMPANY, Milwau-

kee, Wisconsin .-- Your advertising items are excellent in conception and execution. The red used on the circular, "This page here," is too dark, and something brighter would be preferable. The best color, we believe, would be one about half way between the red used on the circular and the orange used on the return post-card. Your stationery is excellent, but we are inclined to think the paper is of too good a grade for ordinary correspondence. This very point, however, might be the means of bringing some work to your plant, but we are confident the majority of buyers of printing would not note the difference between that and a cheaper grade of good namer

THE COURIER PRESS, Oregon City, Oregon.—The cards, "Sutcliffe Classics," are, in a general way, satisfactory, but subject to considerable the word to a degree. The large, ill-defined initial on the card entitled "My Symphony," makes necessary such a large amount of white space at that point, not balanced elsewhere, as to produce an unsatisfactory appearance in the entire design. We do not admire Bradley as latital letters to words set in Engravers Old English. Bradley is such a crude letter as compared to the grace and beauty of the Old English. Bradley is such a crude letter as compared to the grace and beauty of the Old English. Bradley is such a not no combination.

Have Your Office in the "King of the Skyscrapers"

Woolworth Building

Interesting and effective penciled layout for an advertisement by Louis J. Lepis, Jersey City, New Jersey. Mr. Lepis is especially talented in this line of work.

form of a half circle. Not only is there an ill effect produced by such an arrangement, but here it serves to crowd the panel from top to bottom, whereas there is considerable white space at the sides. If set in the regular way on a straight horizontal line, it would have extended farther and occupied some of this white space above and below, the white, space white space above and below, the white, space throughout would have been better distributed

and more nearly balanced. You have also used three type-faces in each of the items and they do not harmonize. The safest plan is to use but one series on small work, such as letterheads and envelopes, not only because of the more pleasing harmony, but, also, because of the effect of dignlity thereby sained.

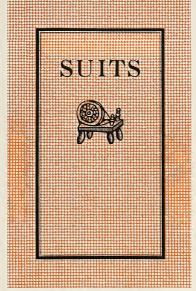
J. HANNA, Cadiz, Ohio .- Some of your specimens are decidedly elever and unusual. We refer particularly to your own correspondence envelope, printed in one color, and to your Christmas Greetings corner-card. In some cases you have used larger sizes of type than the space would acc date handily, and in these an effect of congestion is sensed. Italic capitals, ecause of their pronounced slant, do not harmonize with the rectangular cards and panels they occupy, and, to our eye, are quite displeasing. The effect is by no means so pronounced in lines set in italic upper and lower case, and such lines often furnish admirably the distinction, contrast or variation so desirable in many jobs of printing. The small, chaste designs represent your best style, and we would suggest that you follow it con sistently. In some cases you have overbalanced your designs with deco ration, and the result is confusing. The contrast between your good and poor work is perhaps the greatest we have ever seen in the product of one individual

Tom Walsh, Streator, Illinois.— There is not much choice between the three color combinations on the letterhead for the A. H. Anderson Printing Company. To make a decision between the three would, there fore, be simply an expression of personal taste. In the office here the majority favored the brown tint, but if less color had been used the green would undoubtedly have been the selection. The tint background should be eliminated, as well as the rule dividing the design into two parts. With the border, printed all around the sheet and bled. printed in the green, made somewhat lighter by the addition of white, and the type-group only printed in black in its present position, the appearance would be much better. Your handling represents another case of going to extra time and exto the detriment of the Things left undone would probably result in the improvement of more printed jobs than extra work will avail. The other specimens are much more satisfactory, mainly because on them you did not make especial effort and in so doing overdo the work The red used is weak and of the scarlet lake variety — a red leaning toward orange, a vermilion, in fact, is by far the best one to use with black. Do not letterspace text type.

EDWARD F. Cox, Ozark, Arkansas - The bank statement executed by Miss Jewel Henderson. an apprentice of fourteen months, is quite commendable and is up to the standard of the work done by many men who have had years of experience. One or two points, however, demand correction. In the first place, too large a portion of the cover-design is printed in the warm color. Red should be used sparingly: one-fifth of the form in red is as much as is ordinarily advisable. We note that

in the main display line one of the words is letter-spaced, whereas the other two are set solid. Letter-spacing should be uniform. You would find that a small case of copper and brass thin spaces, used intelligently, would aid materially in the attainment of pleasing results when letter-spacing is necessary. Thin spaces can be cut from paper and post-card stock substitutes, but are not so satisfactory as the metal thin spaces. Owing to the great depth of the page in proportion to its width, it would have been a good plan to arrange the main display in three lines rather than one, so that the group would harmonize in shape with the page. A long, narrow ornament below this group would have helped also in molding the design in a form harmonious with the page and would have taken up some of the white space in the lower part of the design which is out of proportion to that apparent at the top.

Seniou. printing-plants do not ordinarily turn out a very good grade of work, as would naturally be expected, considering the small amount of experience of the average student in printing-classes. On the other hand, there are schools in the printing-classe of which an experiencing good grade of work is done, which experiencing the conference of the con



Booklet-cover design by Ellsworth Geist, Pittsburgh, Pennsylvania. The use of a Ben Day tint background is our suggestion for an appropriate handling of subjects of this character.

work is done by Indian boy apprentices under the direction of Homer H. Hill. The printing emanating from this source is so good that faults of a serious nature can not be pointed out, for none such exist. We admire especially the cover for a book on "Navajo Blankets," printed in a rich brown and white or black stock, the design, in treatment and deco ration, being typically of Indian style. The students also get out monthly a forty-eight-page magazine, which is admirably made up and well printed. In most of the work a true Indian atmosphere is given through the use of type and decoration which harmonizes with the general well-known style of Indian handiwork The use of fewer colors would have been to the interest of the motto-design, "The work itself must be the master's praise, etc." Again we compliment you - instructor and apprentices

Georgia Branziai, Denver, Colorado.— Your specimens are of a very good grade, but we admire especially the program cover for the Colorado Retail Jewelers' Association, which is nicely designed and properly displayed. The title-page is also well handled, but we believe it would be more in keeping with title-page standards fif the type-slass were reduced one space in the design, smaller type would be space in the design, smaller type would be prominent enough and even more readable. We do not admire italic all-capital arrangements as on the coverdesign for the Presbyterian book of minutes, and in panels, especially, with small marginal spaces between type and surrounding rules or borders, the effect produced is displeasing. capitals fit into paneled designs to much better advantage than italic. In the Drug cover-design we find much to commend, but are sure if some of the lines were in lower-case the monotony due to the use of so many capitals would be eliminated too, designs appear overbalanced to a certain extent when the bottom group is wider than the group or groups above. It is about as essential to have the longest as well as the largest line at or near the top of a design. We do not admire the letter-head for the California Ink Company mainly because of its bulk, but, considering the large cut furnished, you did very well. A certain amount of confusion results when the firm-name is incorporated in a circular ornament placed at one side, as in this case, for it is not apparent at a glance. Better use the circular ornament as an item of decoration and set the name of the firm in type placed in the conventional or some other prominent position.

ELLAWORTH GEST, PHtsburgh, Pennsylvania.— Your work continues to interest us; it is among the best we are privileged to see. On the card for "The Milado," a delightful Japanese effect was secured in the selection of decorative material, but the type—roman capitale— is very crowded and not especially readable. Do you to believe text would have harmonized better? A booklet-cover is reproduced.

JEFFERSON CITY is the capital of Missouri and a small city as compared to New York, Chicago, Philadelphia, and such places. It is the home of the Hugh Stevens Company, printers, who do the same kind of work as done by the best printers in the cities aforementioned. The Hugh Stevens Company does not confine its efforts to small work, but in its large, modern plant, in reality out of proportion to the city in which it is located, are handled large catalogues in a thoroughly satisfactory manner. We have seen many examples of the Stevens product, but nothing which surpassed, in excellence of all-around workmanship, the catalogue for Stephens College, Columbia, Missouri, now Half-tones are admirably printed with tinted backgrounds, and the pages, being roughed, present a decidedly agreeable effect. Typography is also up to the Stevens standard, although in some cases, where type is set alongside cuts, an improvement would result if the measures were narrower, so as to distribute the white space over the page more uniformly. The cover is a double-thick maroon, ripple-finish stock, printed from an effective hand-lettered design in black and gold, the items in gold being embossed.

HOLCOMB-BLANTON PRINTERY, San Angelo, Texas.— Our first impression of your work is that it is too "flashy," which is caused by the ple, your circular, "Baix Your Hook," which is printed in bright yellow-green and red, the type-matter being printed in the bright green. There is something repellent about this color which really irritates the reader, and under such conditions it is not likely to be read with satisfaction. Black would have been far more satisfactory, and by its strength would have held there were not been as the satisfaction of the satisf

time spent in letter-spacing those lines with paper thin spaces would have left less space between words-and also improved the typography materially. We note that you use Litho Roman to a great extent in all your work. This series is an admirable one for obtaining engraved and litho effects in business stationery, but is not a pleasing style to read in mass. Old-style roman letters are the best for circulars, or, in fact, for any work of such nature when there is considerable copy. Your letter-head would be improved if the border was of two or three point rule instead of six-point. The parallel rules below the two lines printed in red should be removed and the lines below raised, to the extent of utilizing the space thereby gained. Being printed in red, the two lines already have sufficient distinction.

LEVI L. SMITH, Bonner Springs, Kansas .- You do a very good grade of worksimple, neat and attractive In some cases you have used larger sizes of type than we feel were necessary, and several of the designs appear crowded. The letter-head for the Voiles Clothing Company is too decorative, and for that reason is rather confusing. The use of so many borders and ornaments in letter-head designs should be avoided. Simple arrangements, on the order of the headings for the Monticello Agricultural Society and Bert R. McClure, present very good standards.

present very good standards, Ohio. The and the heading for Pettit & Son is especially novel and effective. We sug-

gest that you follow these styles in all work Albert Abbott, Chicago, Illinois .- Most of the advertisements set by you for the Minnesota Letter Carriers' Association programbooklet are very satisfactory as judged by the usual standards of that class of work. In many of them, however, we note a tendency toward the use of larger sizes of type than were really necessary, thus crowding the designs. People, as a rule, rebel at crowding, no matter where in evidence, and the crowded advertisement is not so likely to impress the reader as one in which the type is surrounded by a liberal amount of white space. The compositor, or compositors, who set the remaining advertisements in the book, had a better understanding of this point than you, and their displays are neater, more readable and, therefore, more effective. The poem on the last page of text does not agree with the space it occupies and a rather disagreeable effect is produced by the great variation in marginal spaces. It is another case of a narrow group in an oblong panel, a violation of the principle of shape harmony.

On another page of this department we are reproducing a hand-lettered page from Type and Taleat, the house-organ of The Mraden Press, Limited, London, England, which was done with an engrossing-pen. The work emanating from this establishment is of a very high order, characterized by conservative ar-



Clever advertising hanger issued by The B. F. Goodrich Rubber Company, Akron Ohio. The advertising is very inconspicuous, if not too much so (see Review).

rangements of old-style type-faces. The firm's house-organ, printed in black and red on white antique laid stock, is one of the handsomest of such publications which has come to our attention. Composition is characterized by a radical departure, in the one respect that periods are omitted from some abbreviations which appear in display lines. This is done consistently in the abbreviation S. W., which stands for "South West," but the abbreviation Ltd. is followed by a period. On the letterhead of this firm, reproduced some time ago, points were almost wholly omitted. The contention of the firm is that if the arrangement of the words is such that points are not necessary as an aid to clarity, they should be omitted in the interest of appearance. To one who is accustomed to seeing abbreviations consistently followed by a period, such a departure is particularly noticeable.

WILLIAM Workson, Brooklyn, New York-The cand for Jacob Adler is not very sullace, tory. In the first place, the type is too large in proportion to the space occupied, especially when one considers the large amount of textmatter. The design is overchanced to a degree at the bottom, due to the short length of the lines at the top and the wide panel at the bettom. The longer lines should be at or near periods at the end of a short disply line did not serve the intended purpose of lengthening is, the eases of the great variation in appearance

of type and points. Embossing is satisfactory only for a few lines, and to emboss by the real process or by imitation processes every line, large and small, in a card or circular cheapens its appearance, rather than serving to add character and class to the design.

WE are in receipt of a large package of specimens from Phillip B. Reister, Supervisor of Works, The China Baptist Publication Society, Canton, China. Mr. Reister writes in part: "Upon my arrival here last Novemb to assume charge of the plant of The China Baptist Publication Society, I found a number of old copies of your publication on file which have been very companionable. . . . Naturally there are many handicaps in equipment and material, but, when personal direction is given, the Chinese are ingenious in meeting every situation." The specimens are satisfactory as to composition, but presswork is not of a high standard, due, more than likely, to inferior equipment, and the selection of colors are not in some instances made according to the canons of good taste and harmony. Green and blue, as used on the cover of The New East, issue for April-May, 1916, do not constitute good harmony. Red should incline decidedly toward orange

when used with blue.

PERHAPS the most striking
of recent complimentary tokens to the trade is the beautiful colored hanger being
sent out to the motorcycle

list by The B. F. Goodrich Rubber Company, of Akron, Ohio. It is a nameless painting by the late Mr. A. B. Frost, one of the last works of the famous artist. In fact, the work was left unfinished by the master, but was later taken up and finished by his son, Mr. John Frost. The picture has no title, but it is easy to read the story. The town constable has evidently hailed the dapper feminine motorcyclist for speeding. But the maiden's appealing look of injured innocence has gotten the old constable foul and the wheels of justice seem dire danger of clogging. The painting is handsomely reproduced by the American Lithograph Company in beautiful, soft and well-blended colors. The hanger bears no printed advertisement, although the motorcyclist is using Goodrich tires and a Goodrich sign appears on the village store in the background. It is an embellishment to any dealer's office.



BY PAUL G. SMITH.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Novel Shapes in Advertising.

OVELTY for novelty's sake alone is not a good policy to follow when planning a piece of advertising. There is no point in die-cutting a booklet heart-shape, when the contents are descriptive of shoes; nor

is there any excuse for sending out a folder in the shape of a star, when the product advertised

has no resemblance or connection whatever to a star in name, appearance or use. Yet it is done time and time again, and we venture to say that in each case the advertiser has been disappointed because his "novel" effect did not bring the big returns he was sure it would.

Unless there is something in the tile less there is something in the is suggestive, and very obviously so, of an odd shape, you had much better follow the more ordinary forms and not waste your effort and money trying to get a "novel" effect that is pointless. The returns from any attempts of this kind are very disappointing, and at the best never warrant the expense, which is comparatively high.

When used in the right way, however, the cut-out can be made a potent factor in many advertising plans. The Barnes-Rose Company, of Indianapolis, specializes in cut-outs, so what the members of that company have to say about odd shapes will prove interesting and edifying. In the May-June issue of this company's house-organ, Ammunition, under the heading, "When to Use the Cut-Out," the subject is treated as follows:

"Frequently we are asked when to use the cut-out, and why a booklet, folder or mailing-card thus gotten out is more productive than the ordinary kind,

"This booklet (see illustration) at once answers the question. The very novelty of its shape compelled your attention the moment you saw

it in the mass of other mail. You just couldn't resist the temptation to look into it and see what was said within its covers. And at the same time you at least subconsciously caught the connection between the title, the matter it contained and its shape. The latter, we contend, is the most important thing to consider in planning the cut-out

and when to use it.

"Because of our reputation in the production of cut-outs, it will no doubt be a surprise to know that by far the greater number of catalogues, folders and mail-

ing-cards which we get up are in the more customary shapes. We will never consent to an odd-shaped piece of mailing-matter unless that shape is suggested by the title, or the matter contained in it is appropriate to or suggestive of the occasion.

Neither do we ordinarily plan for two or three pieces of oddshaped literature to follow one another. We have proved to our entire satisfaction that cut-outs, interspersed with other more customary matter, produce the best results.

"Occasionally, though, a booklet, such as our house-organ, can be gotten out in the same shape month after month and not lose any of its effectiveness; in fact, it will rather gain from month to month as it comes to your desk.

"Spasmodic mailings of any kind are not effective— and usually very expensive. All advertising should form a part of a consistent and persistent campaign. For that reason a single cut-out folder or card which is not a part of such a systematic campaign may be disappointing in spite of its unusual attention-getting qualities.

"But include in your series of mailings one or two good cut-outs and you will be surprised at the results. They will ginger up the whole campaign — put new life into all the other mailings. The novelty of its shape not only compels atten-







The very novelty of its shape "lifts" this booklet out of the other mail on your desk.

tion to that particular mailing, but somehow takes unto itself the good points of previous mailings and then passes them on to successive mailings—augmenting returns as a snowball gathers size when it is rolled over and over.

The Principles Applied by the Lehigh Portland Cement Company.

The Lehigh Portland Cement Company claims that one of the reasons why its product gives such satisfaction is



A proper use of the cut-out - the design harmonizes perfectly with the character of the message.

"There is hardly an advertising proposition before the public to-day that could not make effective use of the cutout somewhere in its campaign.

"Of course, care and thought must be given to selecting the proper place for it as well as attention given to

its shape. Here we have found experience to be the best teacher, just as we have learned what mechanical features to avoid.

"In conclusion, we would say that, although the cut-out has more attention-getting power, it should not be used except where the design or shape harmonize perfectly with some feature of the message. Then, since practically every campaign can somewhere thus logically

where this negliciary adapt its message, plan one or two cut-out mailings for the most strategic points in the campaign.

"Once adopt such a plan of action and we are sure you will keep it up. It pays to advertise the cut-out way—but do it logically."

Let us repeat: The cut-out can be made a potent factor in many advertising plans. But, consider well the connection between the shape of the folder and the message delivered. that the barrels in which it is shipped are perfect for the purpose. This company does not use the ordinary barrels of commerce, but, after much thought and study, and at a great expense, has designed a barrel that insures the contents being protected and received in perfect condition.

The company claims that there are several reasons why the ordinary barrel will not do, and points out the requirements of the perfect barrel. It must be made of good wood, well seasoned, heavily reinforced by steel hoops, reinforced at the heads, lined with paper to exclude dampness, manufactured with tireless supervision, and scientifically designed to avoid breakage.



The barrel cut-out folded, ready for mailing. In this form the original was approximately 6½ by 11 inches in size.

It goes on to tell us how it has equipped a cooperage plant with special machinery to make such barrels. How and why it lets the contents of each barrel settle before shipping. It pictures a cross-section of one of the barrels used, showing the
tongue-and-groove feature of the staves—all of which
makes interesting and convincing reading in a folder
headed "A Barrel Full of Facts for You."

The point we want to make is that this folder is a cut-

out. Yes, a "barrel," and it is one of the most consistent uses of an odd shape we have seen in a long time.

This barrel cut-out folder is one of several pieces in an advertising campaign to dealers; the other pieces are all the usual shape. When folded, the "barrel" is 6½ by 11 inches. The place for the address gives the appearance of a label tacked on. Unfolded, there are three pages, each



Ready for mailing, the folder measures 4 by 7 inches.

showing, in addition to the text, a half-tone cut illustrating some special feature of the barrel. Two colors of ink, red and blue, are used throughout.

Following the Trail.

The Felt & Tarrant Manufacturing Company, of Chicago, maker of the Comptometer, has just mailed a folder that might be classed as a cut-out, although this feature

is not obvious until the folder is unfolded. It is sometimes termed a "butterfly" folder, the essential feature being that when it is opened a folded-in portion of the sheet springs up, projecting itself above the body of the folder.

As with all other novel effects, the "butterfly" should not be used unless there is some good reason for it. In the case in question there is a reason, as you will see after reading the description which follows: "Follow the Trail" is the invitation you get on the first page. You naturally want to know where to, so you break the seal, which hap-



Unfolded once, the folder measures 7 by 8 inches,

pens to be a pre-canceled one-cent stamp—an economical feature that commends itself—and turn over. Here you meet an attractive girl operating a machine of "some kind," and a caption that invites a still further following of the trail. You turn again, and are literally "hit between the eyes" with the point, the end of the trail, the Comptometer.

The text in the body of the folder is "A Lesson of the War — and Its Application."



Open flat, the folder measures 11% by 14 inches, including the "butterfly" projection.

SIGN

OF

SERVICE

IS ON

A TOOL

OF

SERVICE

MADE

FOR

YOU

AND

IS SENT

BY

US

AS A

SYMBOL OF

OUR

DESIRE

TO BE

ALWAYS

USEFUL

IN

OUR

SPECIAL

SERVICES

TO

YOU

WM. F. FELL

COMPANY

PRINTERS

1315-1329

CHERRY

STREET

PHILA-

DELPHIA

1916

It tells how one girl and a Comptometer in a London office that he make use of the waste? In cases where this has is doing the work of four clerks who are in the trenches.

The point is very clearly made that if in a crisis the Compnot been done you will generally find that the customer has
not been prepared to take advantage of the opportunity. tometer can help, why not under normal, every-

day conditions?

One hundred thousand copies of this circular have been sent out, and T. J. Wright, advertising manager of the Felt & Tarrant Manufacturing Company, tells us that the direct returns have been favorable, although the circular was designed to have an educational

> Acknowledgment WM. F. FELL CO. PRINTERS ACKNOWLEDGE WITH THANKS THE RECEIPT OF YOUR REMITTANCE THEY HOPE THAT PELL SERVICE HAS DESERVED A CONTINUANCE OF

YOUR FAVORS Advertising of this kind is well worth the cost of composition and ink. Stock and presswork need cost nothing.

value more than for any other purpose. It is a good piece of advertising, cleverly designed and well written, and will probably have the desired effect, but if direct returns were not expected or hoped for, why was a return postcard enclosed, asking for the opportunity to demonstrate the machine?

The mailing size is 4 by 71/2 inches. Opened flat it measures 11 by 14 inches, including the projection. Printed in two colors, orange and black, by the offset process, on suitable white stock.

Free Printed Matter for the Printer.

How many printers are there that take advantage of the splendid opportunity they often have for getting good advertising matter for nothing, or practically nothing?

There is one firm we know of that does this: at least we have received the impression that it does from the specimens recently sent us.

This firm is the William F. Fell Company, of Philadelphia, and the samples it has sent us are reproduced herewith. It looks to us very much as though these were printed on what would otherwise have been waste stock.

This method of utilizing waste stock has been exploited before and you have doubtless heard about it, but have you ever done more than perhaps suggest to your customer

He has had nothing ready to run at the time, and rather than hold up his job until copy could be written and set, he will let the opportunity go to waste.

So we suggest that you get the benefit of this free advertising. In order to do so and to be able to take advantage of every opportunity when it presents itself, you should have several pieces of copy written, ready to set at a moment's notice, so there will be no delay in getting your customer's work out. There are several forms of advertising that can be adapted to this method of printing - postcards, envelope enclosures, small circulars, cards, etc. Take, for instance, the book-mark reproduced. It is just a little over an inch wide. The amount of stock it represents does not mean much in dollars and cents, and, in most cases, it would have been wasted without a second thought. But not by the William F. Fell Company. It saw the possibilities in even an inch, and what did it get? A piece of advertising that really warrants considerable expense - for nothing.

It is obvious that the stock is not the only part of the work you get for nothing when taking advantage of this method. Being run in the



Increased business demands increased telephone service. Two new Keystone trunk lines are now in service, assisting our present two Bell trunk lines to get your message to the proper person with the least possible delay. Bell numbers also have been changed.

NEW NUMBERS KEYSTONE: Race 4318-4314

BELL: Spruce 1638-1639 QUALITY SERVICE

WM. F. FELL CO. PRINTERS 1818-1829 CHERRY STREET PHILADELPHIA

An attractive announcement that might have been printed on "scrap" stock at little expense.

same form, and at the same time, as your customer's work, the presswork is free, and, also, it costs nothing to mail such items of advertising. They can be included with your regular letters, statements, bills, etc .- except the larger pieces, which it would certainly pay you to mail separately. Printers should take advantage of every opportunity of this kind that presents

itself, and they will be surprised at the amount of effective advertising matter they can secure in this manner with a little forethought and planning.



By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches." Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Fleger, ear of The Inland Printer Company.

Imitation Deckled Edges.

A Michigan printing and binding company writes: "be should like to inquire if you can tell us if there is a process of putting imitation deckle edges on a book after it is bound and trimmed. We have a customer who wants us to get out an edition of books with deckle edges, but he does not want to pay for the deckle-edge paper, as it comes much higher. If you can give us any light on the subject it would be greatly appreciated."

Answer.— Imitation deckle edges are frequently substituted where the cost of the deckle-edged paper is prohibitive. All deckle or imitation deckle edges appear on the fore and tail edges of the books. The heads are usually gilt-edged, but on the cheaper grade of books color is sometimes substituted.

Whenever imitation deckle edges are desired the paper sock should be trimmed down before printing, so that the sheet when folded into a section will be about one-eighth of an inch larger than the length. This will be the trim at the head after the books are sewed and the imitation deckle edges executed. After the sheets are printed the paper should be folded by machine or by hand, all the paper edges meeting and the printed pages coinciding. If this is properly done there will be enough unevenness of the folded sections to produce a good imitation deckle edge in the subsequent operation.

After the books are sewed and smashed, take two wooden boards about one-sitteenth of an inch shorter than the width and length, place one on the top and one on the bottom of the pile and place it in a gliding-press in much the same way as for gliding books. Small shops that have no gliding-presses can use the backing-machine, but the operation will, of course, be much slower.

After the pile of books is placed in the press, screw it down as much as possible and take a rasp which is about fourteen inches long and four inches wide, with both sides beveled to the side edges. The rasp should be made with two handles, one on each end, to enable a right-and-left movement on the edges of the books. This rasp can be purchased in the hardware stores of the big cities and the handles can be put on by any local machinist. They should be made so that they can be attached to either side, to enable the use of both sides with equal facility. This will prove advantageous when there are a great number of books to rash.

The rasp is held with both hands, and with a right-andleft movement on the edges the deckle is produced. Advance gradually until all the edges have been deckled. This will, of course, require some "elbow grease," but the binder will not mind that after the books are completed. When this is done, open the press and turn the pile around for the tail edges. The operation is the same as described for the fore edges.

When both the fore and the tail edges have been rasped, trim the head edges and proceed with the gilding or coloring operation, as desired.



Bookbinder's Rasp for Deckling Edges of Books.

To attempt to rasp the edges after the books are trimed or bound would result in failure and unsightly edges. It would be advisable to send a job of this kind to edition houses that are equipped to produce satisfactory work, rather than attempt to gain experience on just the one order. Men who understand this class of work can produce it more cheaply than the all-around bookbinders in the smaller cities.

Manifold Work.

Manifold work consists of blank forms, such as shipping-receipts, of which, for the purpose of record, one or more duplicates are required. Sometimes these forms are printed in different colors of ink or on different colors of paper, so that they may be readily distinguished. Not infrequently these forms are printed in quintuplicates. On large orders the originals are printed on one sheet, the duplicates on another, the triplicates on another, etc. Sometimes several of the blanks are perforated, and, invariably, all blanks are numbered. All manifold sheets must object due with one another in the book, so that in writing out the original the carbon copies on the duplicates will appear in the same spaces. Register of forms on this class of work in ruling, printing, and in the subsequent operations, gathering and jogging, is essential.

On duplicate manifold forms, where the presses are large enough, the original can be run on one side and the duplicate on the other side of the press. These sheets can be gathered as they are delivered from the fiv of the press.

The common mistake made by printers is that they disrepard the binding operation and run these forms to the best advantage for the composing-room and the pressroom. It frequently happens that an additional set-up or plate would save considerable time in the bindery, and result in a great saving in the cost of producing the job. Then, again, an additional make-ready in the pressroom would have a like effect. But these time-saving wrinkles in the bindery are unknown to many composing-rooms and pressrooms, hence they pursue the easiest methods in their divisions and assume an attitude of "Well, they can fix it in the bindery." Proper planning before a job is started, and a knowledge of the cost of binding, would in many cases result in greater profits and easier methods of handling in the bindery.

Some printing-presses have perforating attachments, and wherever possible these should be used, especially on large runs. There are printers who still adhere to the perforating rule, while others have discarded it because of the wear on the rollers. Unfortunately, perforating-machines limit the width of the sheet to about thirty inches, except where special machines have been built; consequently, where it is advantageous to run a larger sheet on the press the perforating should be done in the pressroom, either with one impression or as a separate run.

Nearly all manifold forms are numbered, and very often it is more advantageous to number the sheets in the pressroom, either with the first impression with the numberingmachines locked up in the form or with an additional impression and a separate lock-up.

It would be erroneous to contend that a bindery numbering-machine could compete with press numberingmachines, as any number of machines can be locked up into a form and run with one impression on the press, while the bindery numbering-machine makes but one number with one impression at a time. Consequently, only small manifold orders should be numbered in the bindery.

On small orders the perforating and numbering are done in the bindery, and the perforating and gathering usually precede the numbering. The perforating and gathering would probably be four on a sheet, while the numbering could be more profitably done two on a sheet and cut apart when finished; or, if the style of binding is a cut-flush style, the binding can be done two-on and cut apart. The numbering can precede the perforating, in which case each old—original, duplicate, triplicate, etc.—is numbered separately, then perforated and gathered. It is always safer to gather the sheets in the same sizes that were run in printing because of the liability of cutting sheets too large or too short. The press guides must always be maintained in the binding operations.

The cheaper grade of manifold books, such as cut-flush styles, which are not over one hundred and fifty leaves thick, should be bound in gangs—that is to say, two or more on a sheet — and cut apart after the binding has been completed. One-sixteenth of an inch trim margin must be allowed between forms, so that when cutting the books apart the bevel on the off cut can be trimmed off. One-eighth of an inch trim margin is necessary for all the books bound single, on the head, tail and fore edge. One-eighth of an inch trim margin must also be provided for books bound in gangs, except between forms as mentioned above.

In a receipt or manifold form that requires more than a single number — that is to say, where a sheet is numbered in duplicate or triplicate — the spaces for numbers should be set so that they will align with each other in such a manner as to permit the numbering-machine operator to feed the sheet to the same back guide in each instance. All side-stitched books require a binding margin, and in no case should less than three-fourths of an inch be allowed. Thicker books require more margin, to permit the use of the inner sheets near the stitches.

A guide-mark should be placed to print on the edge of the sheet where the sheet touches the guide when fed in the press. If there is any variation in the trim it will be overcome by making guides and guide-marks hit the sheet at the same point.

RECORDING AND COMPILING HOURLY PRODUCTION.

Much has been written and said about production in the printing-plant, and while it is true that a great deal has been accomplished, and production records obtained, covering a multiplicity of operations, comparatively little of this work has been applied to the bindery.

Perhaps for the fact that bindery operations are so numerous, and, in the majority of plants, such a variety of miscellaneous large and small work produced, the thought of keeping production records seems impractical because of the detail clerical work necessary to carry the recording of production to a final conclusion; but the time has at last been reached where this seemingly great obstacle has been overcome. The Price-List Committee of the United Typothetæ and Franklin Clubs of America, after years of careful preparation and study, has devised a method for recording bindery production, considering well the fact that the fewer the blanks to be used, the better, whether the plant using them is large or small; this, of course, holding particularly true to the smaller plants, as the clerical work must be kept at a minimum.

Three blanks have been designed to gather this data; they are simple in construction and the detail work can be quickly recorded, no expert clerical help being necessary.

A treatise has been prepared explaining the methods used and means of recording hourly output on every bindery operation, so that any plant adopting this system of recording production will have compilations like the following for ready reference.

JOBBING FOLDER—UPRIGHT.

3 folds right angle—16 pages—one up

No. of jobs from which records are compiled.	Size of Page.	Average sections per hour.	Maximum sections per hour.	Minimum sections per hour.
26	5½ by 8 to 7 by 10½	2,361	2,663	1,043
5	8 by 11 to 10½ by 14	1,891	2,385	1,595

The compilations wherever recorded will cover all the operations in the individual bindery and will be invaluable to the estimator in figuring on prospective jobs. These records will also act as a guide to increased production, one of the most essential factors in reducing cost.

This treatise will be sent free of any cost to employing printers who are interested in this work, and who will copperate with the Price-List Committee of the United Typothetæ and Franklin Clubs of America in adopting the standard method of collecting records of bindery production, as outlined. It is evident that with the cooperation of printers and binders in recording and compiling production records of bindery operations, a standard of production for the various operations performed can be established.

With a standard of production and a knowledge of the average houly costs, a greater uniformity in estimating should be established. Write the United Typothetæ and Franklin Clubs of America for a copy of "Classification of Bindery Operations and Operation Numbers." Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. VIII .- PRESENT ANNUAL PRODUCTION OF WOOD-PULP.

BY JOHN S. RITENOUR.



HE annual production of chemical and wood pulp in America, Germany, Canada, Sweden and Norway is stated by Mr. J. Grove Smith to be 5,000,000 tons, of which more than 2,000,000 tons comes from the United States and 850,000 tons from Canada in Americal Canada in wood-pulp manufacture jumped from \$20,-

000,000 to \$60,000,000 in the last ten years, and the value of the product from \$9,000,000 to \$20,000,000 per annum.

So reckless, it is claimed, has been the destruction of the forests of New England in the interest of wood-pulp manufacture that it is predicted before many years all the pulp-mills of that section will have been transferred to Canada.

As interesting historical facts, it might be inserted here that the first paper-mill in this country was built in 1690 by William Rittenhouse on the Wissahickon river, in what is now a part of Philadelphia. Another was erected in Boston in 1730. Fifty years later there were forty mills in operation in this country, of which Benjamin Franklin is said to have established eighteen. During the War of Independence the Hartford (Conn.) Courant had its own paper-mill in Hartford.

In 1816 a paper-mill, probably the first west of the mountains, was erected at Tarentum, in Allepkeny county, Pennsylvania, near Pittsburgh, and it is still running, but its product is not news-print. At Fabriano, in northern Italy, there is, or was a few years since, a paper-mill that has been in operation since the year 1276. The number of paper-mills in the United States in 1810 was 185. England's first paper-mill was erected in the year 1500, and it was the only one in that land for more than fifty years.

It is stating nothing new to say that the earliest writingpaper consisted of sheets of papyrus, of which there are in existence some samples that date back to 3,000 years before Christ. J. Grove Smith's interesting paper, read in December, 1914, before the Toronto Insurance Institute (published in Pulp and Paper, Montreal), says the manufacture of papyrus was so important an industry of Alexandria that that city grew wealthy from its manufacture alone. The price of a sheet was about one dollar. Greece and Rome eventually took up the manufacture of papyrus, but changed the form from scrolls to flat sheets, which were laced together to make books.

Paper somewhat akin to what we now know it to be was first made from pulped fiber by the Chinese about the beginning of the Christian era, it is believed. They got the idea, it is said, from observation of the habits of papermaking wasps. Then, in the eighth century, the Arabs acquired the secret, and when they occupied Sicily they took it there with them. Papermaking in Europe was introduced by the Moors into Spain, and when they were shut out there Europe lost knowledge of the art. But it is known that in the tenth century the papal bulls of Rome were written and issued on native paper.

The Arabs made paper at Samarkand in 751 A. D., and the discovery of how to produce it entirely of linen and rags is credited to that race at some time between 751 and 792. But this was centuries after the Chinese had developed the art. It is curious how often Western civilization has felicitated itself upon discovering something important, only to be chagrined later by learning that the East had long known all about it.

Stereotyping for Newspapers.

Two brothers, François and Firmin Didot, cut conspicuous figures in France nearly one hundred and fifty years ago in the typographic art. They had a fine printing-shop in Paris. The high quality of their work was celebrated throughout Europe. They were also book publishers, type-face designers, typefounders, and manufacturers of paper at Essones, where they had a mill in 1799. They revived and developed the process of making stereotypes.

It is related of Benjamin Franklin that, while American ambassador to France in 1780, he and some friends paid a visit one day to the Didot press. Franklin greatly astonished his companions, and the men in the shop, by taking hold of the hand press and putting it through some of its paces with a dexterity that showed his familiarity with its workings. And right here is where the most notable of American printers pinned to his lapel a bouquet of his own make.

"Do not be astonished, gentlemen," he said, laughingly, "this is my own trade."

There was living in New York city in 1813 an enterprising printer named David Bruce, to whose ears had come
some interesting information about the use in London of a
method of making stereotype plates that deeply aroused
its curiosity, especially since he was at that time carrying
on a typefoundry in New York. He sailed to London to
procure knowledge of the process, if possible, but is said
to have met with indifferent success because of the secrecy
with which it had been invested by interested parties. However, he must have gotten some valuable pointers, for he
took hold of the matter energetically on his return home,
and his efforts finally led to the production of stereoplates
on this side of the water.

Twenty years later George Bruce, also of the Bruce typefoundry, was one of the men who put out a hand to Horace Greeley when that great journalist as a young printer wanted help, and who in turn was himself, in the course of time, greatly aided in his business by Greeley, in whose bosom the instinct of gratitude was ever an active and vivid flame. Mr. Greeley tells the story in his " Recollections of a Busy Life." He was making a hand-to-mouth living at his trade in New York city in 1832. A misguided friend induced him to take part in a joint enterprise for starting a daily, the Morning Post, that would sell for one cent. Needing forty dollars' worth of type to properly equip his shop for the new venture, he applied to James Conner, the typefounder, to let him have the material on credit. Mr. Conner declined, although Mr. Greeley had been buying "sorts" from him for some time. Recourse was then had to Mr. Bruce, who very cheerfully and willingly complied with the modest request. During his subsequent years in the printing and publishing business, Mr. Greeley estimated that his orders to the Bruce foundry for type totaled not less than \$50,000. The Post lasted about a month.

The Bruce typefoundry existed for many years. David Bruce having gotten his inspiration as to stereotyping from London, it is quite likely that London was itself indebted to the Didots of Paris for its interest in the recovered and renewed art. The stereotyping process was long used in book publishing—until supplanted by electrotyping—but not until 1854 was it successfully applied in America by Charles Craske to newspaper printing.

^{*} Copyright, 1916, by John S. Ritenour.

Craske was a steel and copper plate engraver of New York city. He invented the papier-maché matrice for making curved stereotype plates. This was in 1851. In 1854 he made the first curved plates for a Hoe rotary press, then in use in the office of the New York Herald. It was a good while before an entirely satisfactory degree of success was reached in this innovation, but it progressed right along until, in 1861, Mr. Craske had contracts for making these plates for the regular editions of the New York Tribune, Times, Sun and Herald. Ever since that date all fast presses have used curved stereotype plates. The London Telegraph and London Standard had as many as five Hoe machines, each using curved plates. Without these plates, and without wood-pulp and the web press, the great newspapers of this day would be an utter impossibility. Stereotyping made practicable the endless reproduction of stereoplates from one type-form. After that it became simply a matter of providing presses with cylinders enough to carry printing-plates - single presses for four and eight pages, or multiple presses carrying plates enough to turn out sectional newspapers of almost any number of pages.

Steam Power for Presses.

The first attempt to apply power to the printing-press was made by William Nicholson in England in 1790, with the types on a revolving cylinder and inked by rolling against another cylinder.

Nathan Hale, nephew of "the patriot spy of the Revolution," who became a noted Boston editor, was first to introduce steam power in New England in the office of the Boston Advertiser, of which he had taken charge in April, 1814

Stam power in New York was first used in the Sun pressroom. In a speech in 1851 by Benjamin H. Day, originator of the Sun, at a dinner in that city in honor of Colonel R. M. Hoe, the speaker stated that he had started the Sun on September 3, 1833, and that three years later "the difficulty of striking off (by hand) the large edition on a double-cylinder press, in the time usually allowed to daily newspapers, was very great. In 1835 I introduced stam power, now so necessary an appendage to almost every newspaper office. At that time all the Napier presses in the city were turned by crankmen, and as the Sun was the only daily newspaper of large circulation, so it seemed to be the only establishment in which steam was really indispensable."

Mr. Day did not state the circulation of the Sun at the time he made this speech, but when he started the Sun it was a sheet 11½ by 17 inches, four pages, and two men could crank off 400 copies an hour by hard work. The circulation of the Sun at that time is understood to have been not in excess of 400 to 500 daily, yet the population of New York city three years carlier, in 1830 (census) was 203,00. In these days of 1916, wherever there is a town having a population of 5,000 or over, there is probably at least one daily local newspaper, having a circulation of from 1,000 to 2,000, or more, and in size generally equivalent to the Sun of eighty years ago.

The Sun's news columns in 1883 show that poor Mexico was in as disturbed a condition then as she is now.

There are now many valuable newspaper properties with large circulations in cities of 200,000 population, presenting a striking contrast with the situation in New York city in 1833, when the daily newspapers there could not muster more than 800 to 1,000 subscribers each in a population of 200,000. This evidence shows how remarkable has been the growth of the newspaper-reading habit among

the people, and how newspaper publishing has been transformed from an uncertain and precarious business into one of the largest; soundest, safest and most profitable in the

In 1834 the Cincinnati Gazette put in a steam-power press, the first in that section of the country.

Durability of Presses.

Reference has been made to the durable qualities of printing-presses. There are throughout this country many old presses doing good work in capable hands; while, on the contrary, there are many fine new presses doing poor work in incapable hands. On October 30, 1848, the St. Mary's (Md.) Gazette announced that the Ramage hand press on which it was then printed had been in almost constant use for more than one hundred years.

In 1732 James Franklin established the Newport (R. I.)

Mercury, which is still living; and the hand press, taken
thither from Boston, on which it was printed, and on which
James and his brother, Benjamin, had so often worked in
Boston, remained in the Mercury office for more than one
hundred years. John B. Murray bought it in 1856 and presented it to the Massachusetts Charitable Mechanics' Association in 1864, on the occasion of the one hundred and
fifty-eighth anniversary of the birth of Benjamin Franklin
In 1841 Mr. Murray had bought another press on which
Benjamin Franklin worked in London in 1725-6, and placed
it in the Patent Office in Washington city

In one of the towns in the Monogahela valley, above Pittsburgh, there is a newspaper cylinder press at work now printing a local daily, and doing it well, which is so old that when a fracture recently appeared in the frame, and it was thought desirable to replace the damaged part as a precaution, the manufacturers, when asked to supply it, replied that they could not do so, since the model was so old the patterns had long since been discarded.

So, by way of summary in a closing paragraph, the reord discloses that improved fast printing-presses, cheaper adaptable material than rags for paper manufacture, and remarkably ingenious typesetting machines, were all coincidental events of immens significance in the history of newspaper development and progress within the closing quarter of the nineteenth century. Gutenberg, Koenig and Mergenthaler were Germans. Coster and Blaew were Dutchmen. The Didots were Frenchmen. The first Hoe was an Englishman. The Gosses are Welsh. Bullock, Lanston, Craske, and Cox, inventor of the Duplex, were Americans. Soott was a Scotchman.

THEY MEANT WELL.

A postal correspondent sends the following extracts from letters that have recently been addressed to the officials:

"DEAR SIR: My husband has been away at the crystal palace and got a for days furlong and has now gone to the mind sweepers."
"DEAR SIR: I am his grandfather and grandmother.

He was born and brought up in this house in answer to your letter."

"Dear Sire. You have changed my little how into a

"DEAR SIR: You have changed my little boy into a little girl; will it make any difference in the future?"

"DEAR SIR: I have not received no pay since my husband gone from nowhere."

Another correspondent who had a grievance replied: "In previous correspondence with your office I am always described as 'Mrs.' You would form a different opinion if you saw my whiskers." — Manchester Guardian.



Y BERNARD DANIELS.

Putting Life into the Cost System.

There are hundreds of printing-offices in the country that have had the Standard cost system installed in them and that do not reap any benefit from it because they have let it become a mere form that may be left to take care of itself. And there are hundreds of others where the system has been dropped because it was allowed to become a liftless routine.

These systems were put in because the need of them was partially realized at the time, and are tolerated because of a sense that they may be needed at some time. As they are now used they are about as useful as a carriage without a horse or an auto in a place where there is no gasoline.

A typical case is that of one printer who, when asked how his cost system was working, replied: "I'll be hanged if I know. I haven't seen it for three months. I just charge the same prices as the other fellows, and let it go at that."

This man had failed to grasp the idea and use of a cost system, and had therefore lost interest in it. Had he realized that the system should be a daily reminder of the jobs on which he had made the wrong price, either high or low, and a guide to the proper price on the jobs placed without quotation, he would not have lost sight of it for three months, or for three days for that matter.

A live cost system brings to your desk every day the record of the mistakes of the day before as well as the story of the whole work of the plant. Each month it gives you an average of your cost and production as a guide to your management for the following months, and if you take it as a live issue and study it you will soon find that it will weed out the unprofitable work for you if you have the backbone to say "no" when those jobs come up again.

Do not think that you can use the published or communicated figures of the other fellow's system and save the labor of gathering and collating your own, for you can not. They will not tell you what is going on in your plant. You may be bettering the figures that are generally conceded to be good or you may be away behind. How do you know?

Make your cost system a real, live part of the management of your plant. Do not be satisfied with a mere time system—a mere collection of time records and bills to see that the individual job is charged with all it should be, nor with a time record as a check on the time put in by employees. Put some ginger into the cost system and make it tell you just what you want to know about each machine and each employee and their production and the total cost of that product.

Under ordinary conditions a good girl can keep the cost system for a plant employing twenty hands in less than half a day's time each day, about ten minutes per employee per day being sufficient on ordinary jobwork, or about eighty-five hours per month. At least one-half of this much time must be spent on the keeping of plain time records, so that the real cost of the cost system is about forty hours a month and a small amount for a few blanks. Why, the saving of being able to flag one losing job a week will more than pay a profit on it.

Get busy, put some life in your cost system; you can never tell when it will stand you in good stead.

The Replacement Reserve.

A new student of the Standard cost system writes: "What becomes of the amount charged off for depreciation and replacement; does it go to the bank balance or the capital account?"

Unfortunately, it is not only the recent students of the cost system that do not seem to know what to do with the "replacement reserve." But a few minutes' thought on its name would show just what it is for. And just here we want to remark that the calling of this annual or monthly setting aside of an amount to make up for wear and tear and obsolescence of the machinery and plant a "depreciation" is a mistake that has been responsible for many of the troubles of factory owners, and especially owners of printing factories. It has resulted in many cases in the charging off of a certain amount because the plant was wearing out and was worth less, but letting the matter end there.

By calling this allowance by its right name, its use is indicated and the method of taking care of it suggested. A "replacement account or allowance" suggests at once a fund to replace the plant as it wears out or becomes out of date because of improvements. And the fact that it is to replace something at once indicates that it is to be kept separate and apart so as to be available when needed for its particular purpose. Some large corporations, such as railroads and transportation companies, carry what they call a surplus fund for practically the same purpose.

Now, if our replacement fund is to replace the plant, it must bear some relation to the plant value, and this is only possible when a fixed percentage is set aside each year to this fund until the fund equals the difference between the present value of the plant as depreciated by wear and obsolescence and its original cost. In other words, the amount in the "replacement reserve" must equal the amount of capital that has been put into the plant less tis present forced sale value as used machinery, etc. The plant that has been adding to its "replacement reserve" for many years may have something like this amount in the fund, but the recently started ones will not be able to accumulate such a value for at least seven years.

How is the fund to be kept and used? In the first place, it is to be carefully invested in a reasonably liquid asset outside the business, with the exception of a small portion that should be kept in cash for meeting any immediate calls. Repairs do not come out of replacement reserve, but are part of the running cost of the department in which the machinery is used.

New machinery as an addition to the plant does not become a just charge against this fund, but creates a liability of the plant to the fund for a larger reserve to meet the value of these machines. The selling of an old machine calls for the payment from the reserve of the amount that has been placed in it to care for just this event, but not the full value of the machine bought to replace it. In such a case the capital account will be credited with the cost of the machine sold at its original value, and the reserve account charged with the amount paid into it on account of that particular machine; the machinery account being credited with this reserve and the amount received for the old machine in the sale; the balance, if any, will be credited or charged to profit and loss account. Until your reserve for replacement reaches its full value it will not pay the difference in such cases, and the charge to profit and loss will always be made.

Naturally you will invest the "replacement reserve" in some good, safe, interest-producing way, and until the fund has reached its full size you should credit all the interest to the fund, for the reason that it will thus the sooner be at its maximum.

When the fund has attained its maximum (if it ever does) you can then credit the interest to profit and loss. And a word of warning just here: The "replacement reserve" can not become so large that it will justify you in reducing the amount, or rather the percentage, set aside for it.

Under certain conditions you might be justified in transferring a great excess to the capital account, but before doing so it would be necessary to take an extremely accurate survey of the plant and carefully value at selling price—not going price—every article in it, so as to get at the true amount that should be in the reserve.

One printer whom we know has been in the habit of borrowing from his "replacement reserve" during the busy season instead of from the bank, and of paying interest to the fund as he would have had to do to the bank. This is justifiable if the reserve fund is given a proper security and the repayment promptly made. The concern mentioned above gives the reserve account notes as it would do an outsider.

Hand or Machine?

So universal has become the typesetting machine that it is almost as unusual to set plain matter by hand as it it was ten or fifteen years ago to set jobwork on the machine. And so the question arises almost daily as to whether a small job containing a few lines of plain matter shall be set by hand or machine.

There is, of course, a minimum for which it is profitable to change a machine over. If the machine is running on the body and face desired, two or three lines may be set without extra cost, as the measure may be adjusted by trimming the slugs or overrunning after setting; and where the plain matter can be "hung up" until enough of a kind has accumulated it will be profitable to set very small portions. But where the machine is busy on one size and face and requires to be changed over, it will seldom be found advisable to set less than five thousand ems of a kind.

This is often a very important matter, for to-day there are many plants that have little or no body-type, particularly those where the linotype is used, as it is in a majority of the suburban and country news and job offices. Here it is usual to have the machine adjusted for the bodies and faces and measures used in the paper, and while the more recent linotypes give a variety of faces at immediate com-

mand, the mold must be changed unless you can make the measure correspond with that already set for the paper. Of course you can set the matter on two slugs and cut the one or both to fit, and this is the best way in most cases of three to a dozen lines.

When the question of a paragraph or two of plain matter in a job comes up and you stop to consider whether you
will set it by hand in a job face or on the machine in a
plain face, always see if there is not some way of planning the job so that a multiple of the news measure can
be used, and then if you have a modern linotype with
multiple molds you can get by without changing the
machine. If it is a booklet or large circular with from
five to ten thousand ems of plain matter or more, there is
only one answer to the question. It must go on the
machine.

The book office with its monotypes will meet the same query in much the same way, except that in emergency it may set the two or three lines out of the correction cases.

But do not forget that these little maneuvers do not really save any cost. They merely get you out without having to buy more type, but the real cost is likely to be greater than if the few lines were set by hand. Less than five thousand ems can be sold safely on a time basis only, and it is really safer to consider all quantities up to ten thousand on a time basis in charging up the job or making an estimate.

Cost of a Small Daily.

From a college town in the Middle West comes an inquiry regarding the right price for a student's daily newspaper of four pages, six columns each.

We take especial pleasure in answering this in the Cost and Method Department because of its interest, not only to printers in other places handling college papers, but also because our figures can be a guide to the publishers of small dailies of limited circulation and to those proposing to issue such.

The specifications call for 500 copies, daily, of a fourpes, six-column sheet: eighteen columns set in eightpoint on ten-point slugs, except two or three columns of editorial on page two set in eight-point on thirteen-point slugs, and six columns of advertisements, distributed through the pages, some being two and three columns wide.

Our estimate is based upon having plenty of material

Make-up, 6 hours, at \$1,20. 7. Lock-up, 1 form of 4 pares, or 2 forms of 2 pares, 2 hours, at \$1,20 2. Make-ready: 2. Make-ready: 1 form, 4 pages, 2½ hours, at \$1,50 3. Stock: 1.2-20 seam news, 20 by 40, 50-pound, at 4 cents. 1. 1-2-20 gaing stock, 10 per cent. 1. Press Eun: 50 (impressions, at \$1,50 per 1,000 Ink .	and men accustomed to daily-paper work, as follows:	
Hand (advertisements), 25 hours, at \$1,20. 30.	Composition:	
Make-up, 6 hours, at \$1,29	Linotype, 29 hours, at \$1.60\$ 4	6.6
Lock-up, 1 form of 4 pages, or 2 forms of 2 pages, 2 hours, at \$1,20 2 Make-ready: 1 form, 4 pages, 2½ hours, at \$1,50 3. Stock: 12-20 ream news, 20 by 40, 50-pound, at 4 cents 1. Handling stock, 10 per cent 1. Frees Run: 1. In the dispressions, at \$1,50 per 1,000 1. In the dispressions, at \$1,50 per 1,000 1. In the dispressions 2	Hand (advertisements), 25 hours, at \$1.20	30.0
at \$1,20	Make-up, 6 hours, at \$1.20	7.20
Make-ready: 1 form, 4 pages, 2½ hours, at \$1.50. \$ Stock: 12-20 ream news, 30 by 40, 50-pound, at 4 cents L Handling stock, 10 per cent. Press Run: 500 impressions, at \$1.50 per 1,000 Dack and deliver flat. Total cost \$ \$92.	Lock-up, 1 form of 4 pages, or 2 forms of 2 pages, 2 hours,	
1 form, 4 pages, 2½ hours, at 81.50. 3. Stock: 12-20 ream news, 20 by 40, 50-pound, at 4 cents. 1. Handling stock, 10 per cent. Press Run: 500 impressions, at 81.50 per 1,000. Ink. Total cost	at \$1.20	2.4
Stock: 12-20 ream news, 30 by 40, 50-pound, at 4 cents L Handiling stock, 10 per cent. Press Run:	Make-ready:	
12-20 ream news, 20 by 40, 50-pound, at 4 cents. 1. Handling stock, 10 per cent. Press Run: 500 impressions, at \$1.50 per 1,000. Ink. Pack and deliver flat. Total cost	1 form, 4 pages, 2½ hours, at \$1.50	3.71
Handling stock, 10 per cent.	Stock:	
Press Run: 500 impressions, at \$1.50 per 1,000 Ink Pack and deliver flat. Total cost \$ 92.	12-20 ream news, 30 by 40, 50-pound, at 4 cents	1.20
560 impressions, at \$1.50 per 1,000	Handling stock, 10 per cent	.12
Ink Pack and deliver flat. Total cost	Press Run:	
Pack and deliver flat.	500 impressions, at \$1.50 per 1,000	.78
Total cost	Ink	.20
Total cost	Pack and deliver flat	.78
		_
Add for profit, 20 per cent	Total cost	2.97
	Add for profit, 20 per cent	8.59
Sell for	Sell for	1.56

This price is for the first issue and is very close, allowing nothing for alterations, which must be charged as extras.

For subsequent issues an allowance can be made of \$4 a column for standing advertisements. A contract for \$95

50,000.

an issue would be profitable to the plant prepared to handle the job; but might be quite otherwise to a regular jobbing plant where the press would have to be cleared each day for the forms.

A suburban daily running from 500 to 2,000 copies would find this a guide to cost and its proprietor could study the figures and compare them with his production records to his profit.

A Chance Happening.

That is all we can call the fact that our correspondent happens to be on the safe side in an estimate, in the making of which he admits he did not charge some of the items correctly.

Listen to what he says:

I figured on the job, as did other printers in this city, and the buyer declared that, although the prices of the printers in this city were about the same, he could buy the goods so much cheaper in another city that it would be impossible to place the order here.

You will notice that I did not make full charge on composition and cylinder-press work. I figured on the pressman feeding the press himself. Also the charge on stereotypes is low, owing to the fact that the stereotypers are paid by the newspaper and had to put in their time just the same.

Here is a correct estimate for the job, which consisted of 50,000 coupon cards printed in black ink, both sides, and numbered on one side at separate impression; size of card, 6 by 3½ inches; stock, scarlet cover, antique finish. Customer supplies original engraving of border, which is used

on both sides: Composition:

2 sides, 3½ hours, at \$1.20	4.20	
Lock-up for foundry, 1/2 hour	.60	
Lock-up for press, 28 stereotypes, 2 hours	2.40	
Lock-up of 7 numbering-machines, % hour	.90	
Stereotypes, 28, at 15 cents	4.20	
Make-ready:		
1 form, 28 pages, sheet 22 by 28 inches, 4 hours,		
at \$1.25	5.00	
1 form of 7 numbering-machines, 1 hour, at \$1.10.	1.10	
Stock:		
3 14-20 reams, 22 by 28, 80-pound cover, at 12		
cents	26.64	\$26.64
Handling stock, 10 per cent	2.66	2.66
Press Run:		
3,700 impressions, at \$1.15, 1,100 per hour, at		
\$1.25	4.25	4.25
Numbering-machines, 7,400 impressions, 81/2		
hours, at \$1.10	9.35	9.35
Ink:		
3 pounds, at 50 cents	1.50	1.50
Cutting into four after printing to number 7 on		
sheet 7 by 22, ½ hour, at 81	.50	.50
Cutting into singles after numbering, 11/2 hours	1.50	1.50
Pack and deliver	2.50	2.00
-	_	
Total eost\$		\$48.40
Add for profit, 25 per cent	16.82	12.10

The above figures show how the job could have been run in an office equipped for handling it on a pony cylinder and 14 by 22 jobber. The only difficult part of the job was the numbering, and that required care in setting the machines on starting and not spoiling any impressions, which should have been easy at the speed, given above, of about 800 per hour.

We have given price of an additional 50,000, because we suspect that our correspondent's customer was buying these coupons in larger lots and comparing prices. Thus, 50,000 should sell for 884, or possibly on close competition for \$80, or \$1.60 per 1,000, while 100,000 could easily be sold for \$140, or \$1.40 per 1,000, and 250,000 could be profitably handled at \$1.25 per 1,000.

We publish our correspondent's estimate because he has given the differences, and incidentally says that his bookbinder gave him the price on the stock and cutting and profit on same.

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Besides the errors of judgment in the above, there is a discrepancy between running 28-up and numbering 6-on, as the sheets will only cut 7-on to get 28 cards out of a sheet and the layout for the purpose is such as to require the numbering of a piece 7 by 22 inches. We give it roughly because it is interesting.



Note the layout of this form, which will back up without shifting and run numbers straight through without change of form. It also gives a minimum waste of stock.

The Cost of Selling.

Printers generally, even those who have good cost systems, do not seem to realize the fact that the cost of selling is abnormally high in our business.

This fact is the more remarkable because the printershould, of all others, be the highest exponent of the value of direct advertising as the reducer of the ultimate cost of advertising and business-getting. Not that we believe that advertising will go out and drag in the customer and put the pen in his hand to sign the order; but we know that direct advertising, accompanied by a sample of the goods, is one of the most powerful inducements to buy and here the printer has the big advantage over all other advertisers because every direct "ad." that he sends out must, of necessity, be a sample of his work.

A recent study of the composite statement of the 1914 reports to the United Typothetæ and Franklin Clubs of America shows that the cost of doing business—that is,

the cost of management and selling as included in the general expense items — is 46.7 per cent of the other expenses of factory production exclusive of materials, and 31.7 per cent of the total cost of production, exclusive of materials. A study of a number of carefully kept cost systems shows that the cost of selling and office management is 17.1 per cent of the total business done and that the average profit of the plants whose figures were used in this calculation was 18.25 per cent.

In this calculation the cost of selling and office was distributed equally over all the business, while every printer knows that fully one-half his business comes with the minimum of selling cost and that at least 90 per cent of the cost should be distributed over about 20 per cent of the total output. Taking this into consideration, it looks as if the average printer was paying more for a certain portion of his orders than the profit he is making out of them; that this 20 per cent is costing at least 30 per cent to secure and that he would be better without it, unless he can find a cheaper way of getting it.

Of course, advertising men generally know that the printer is not using his best method of getting new business and keeping old as he should, but is neglecting his opportunity, but the printer seems unaware.

Personal solicitation of orders is a relic of the days before the present mailing system came into use, and has lost its real value except for such lines as need careful personal explanations and large contracts that must be discussed and arranged along special lines in each individual case. For the small order of a few dollars, as is general in our business, the best means of securing business is to constantly keep your name before the prospect with a sample of the kind of goods you want to sell him.

There are two ways of doing this: Frequent personal calls and the leaving of samples, and the use of the mails to put those samples on his desk at the opportune moment.

Any salesman of experience will tell you that unless he has a carefully arranged regular route, with the dates and appointments arranged beforehand, he can not hope to actually see more than a third of the prospects that he calls on and that it does not pay to call on small buyers.

On the other hand, you can always reach the prospects on your mailing-list and at a minimum of cost, and while the first, or the second, or third piece may not awaken a response, you will eventually get them if your advertising is properly prepared to suit your list of prospects.

Direct advertising, as this mail solicitation is called, has, as stated above, particularly strong appeal to the buyer of printing, and when he has replied to it by making an inquiry you have a live prospect that will cost less to turn into a buyer. The solicitor is not then needed, but the salesman — the man who can size up the buyer's needs and supply them.

And this brings us to the vital point in the printer's selling campaign. The most of them are sending out walking advertisements to seek openings for quotations and competitive business, when one-half the cost of this kind of work would finance a campaign of direct advertising that would raise real, live prospects that a salesman could convert into order-givers at a cost per that would greatly reduce the 30 per cent named above, and the total cost of doing business also would be reduced.

The cost of selling printing is too high, but it is because the printer refuses to take his own medicine and purge his business of the non-profitable, time-consuming estimates and competitive orders that now raise his expense account at the expense of his profits.

THE "TYPOLITH" PROCESS—A NEW METHOD OF PRINTING.

The "Typolith" process, a recently patented invention, of which an example is shown in this issue, seems to have solved in a practical way the use of the fine-screen half-tone engraving in printing upon paper stock that is not clay-coated and may be of a rough or antique surface as well. The accomplishing of this seemingly impossible feat takes from the trade a long-accepted wise saw, that fine paper is an absolute essential in the production of fine half-tone printing.

As much of its peculiar quality is produced by the novel and unorthodox handling of a special make-ready, which is one of the features which the patents cover, it is totally unlike other attempts that have been made in the same direction, in that it makes available for use in "Typolith" good half-tones that are already in existence. The work is, however, more easily accomplished by special half-tones of a character suited to the needs of the mechanical haldling required. These plates are such as any skilled maker of half-tone engravings can readily produce, the technical manipulation required being easily applied.

The sample shown in THE INLAMO PRINTER insort was printed from a half-tone that was originally made without particular reference to printing upon the ordinary grade of print-paper upon which it is printed, and is, therefore, a practical demonstration of the work that can be done with a first-class half-tone as made by any competent engraver.

The presswork, notwithstanding the fact that results resemble intaglio printing, is accomplished upon typographic machinery such as used by every letterpress printer, and the inventors are now perfecting means by which the process may be made applicable to high-speed rotary work of the newspaper class.

As commercially used, the method is easily applied to jobbing or cylinder machinery, and the Gage Printing Company, Limited, of Battle Creek, Michigan, has already made some remarkable showings of the process as applied to every-day business.

Very striking effects are produced upon papers of the hard bond or writing class, as well as upon all ordinary grades of book. On wire-laid formations the artistic lining to which the artist is so partial, and obtains by the use of laid charcoal drawing-paper, is reproduced by "Typoith" in a novel and pleasing manner.

The original invention was made by John B. Neale chairman of the Gage Printing Company, and Fred W. Gage, treasurer of the same concern, was equally interested in securing the patents. The showing which the early examples of the work made has been instrumental in placing its development in the hands of a company under the trade name adopted to distinguish this from other printed products which it resembles.

"Typolith" is a coined word which naturally came from the resemblance of the typographic print resulting from the new process to that which is produced by offset lithography in its best application.

Color effects from process plates show a strength and softness of texture that even skilled lithographic printers do not ordinarily obtain by the offset method.

It is hoped by the introduction of "Typolith" to restore to the old channels much of the work that has been lost to the letterpress trade through the adoption of processes which the typographic printer can not successfully compete with or handle at all in an establishment devoted to printing with type and relief-block methods alone.



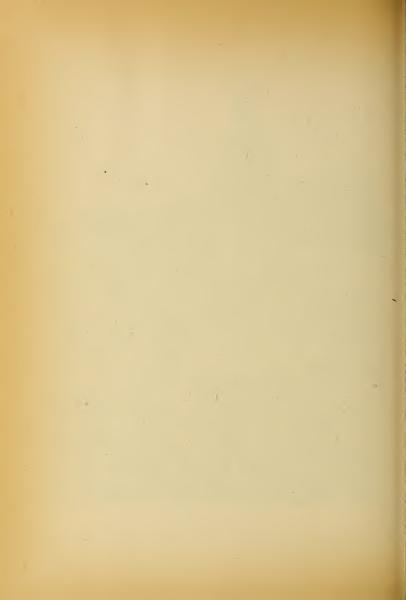
Photo by Daffie

GETTING A DRINK IN A DRY COUNTY.

"TYPOLITH

A new printing method, making the regular fine-screen halftone commercially practical for printing upon anticules surfaced or cheap and rough, noncated papers. Ordinary typographic presses are used in producing results that closely resemble offset lithography or photogravure. The process is patented and is controlled by the Typolith Company, of Battle Creek, Michigan.

This institut is supply of Typolith own with a ypocrapp place printed upon prost pains. The naw surface upon a regular older prost





BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Fog from Light in Darkroom.

The writer was recently called in to determine if possible the cause of fog in a wet-plate darkroom. It was a brilliantly illuminated darkroom, lighted by a large yellow glazed window from the skylight and also by an electric globe stuck in a vellow bottle. Further, the ceiling and walls were white plaster. The operator was making 18 by 22 inch negatives and he would lean the sensitized glass plate up against a piece of white blotter attached to the wall, and on a strip of white blotter below, while he slowly wiped the back of the glass dry of silver solution. The exposure of a wet plate in its holder in the darkroom, with the slide partly drawn so as to expose half the plate for five minutes, and then developing this exposed plate convinced him, as no argument would, that his sensitized plates were light-fogged before he put them in the camera. He had no trouble until the days grew longer and the light brighter. This is a warning to others.

Reversing Celluloid-Film Negative.

Louis J. Berger, Detroit, wants to know how to get the sharpest reversed prints from celluloid-film negatives for collotype printing.

Answer .- One way would be to put the celluloid-film negative with the celluloid in contact with the sensitized collotype film, and after both are in the printing-frame expose to sunlight at the end of a long box that will permit only parallel lines of sunlight to pass through the celluloid at exact right angles to the surface of the negative. Another method is to strip the gelatin negative film from the celluloid, and this is the way to do it as recommended by Process Work: Immerse the celluloid-film negative in the following solution: Water, 1 ounce; formaldehyde, 40 per cent, 10 minims; sodium hydrate, 10 grains. When the negative films show the first signs of detachment, which you can test by rolling up a corner of the film with the finger, place in water, 1 ounce; glycerin, 25 minims; hydrochloric acid, 25 minims. The film will now strip off easily and can be reversed on a glass support.

Half-Tones for the Offset Press.

"Photoengraver," Winnipeg, writes: "We have been asked to make half-tones for the offset press, and as they can not get satisfactory transfers from our regular half-tones, we trouble you for advice regarding this matter."

Answer.— If you had been a close reader of this department you would have found several ways of doing this. The first half-tones for the offset press were made as you are doing. Then it was found to be a better plan to make an albumen print from the half-tone negative on slightly grained zinc, and after inking it up with a stiff transferink, powdering with resin and melting the image in, turn it over to the lithe transferrer, who inked up the print in

the lithographic manner, and pulled all the transfers he needed for the offset press. Now it is customary to make these prints direct on the thin offset zinc, though an alternative method, where a number of transfers are to be made, is to make a regular enamel print on very thin copper, say 25 to 30 gage. The negative for this work has the high-light dots closed up as much as possible. After the enamel print is made and burned in, the copper is etched slightly in chlorid of iron so that it can be inked up without inking between the dots. Plenty of margin has been left around the image on the copper, so that when the etched plate is turned over to the offset transferrer he first pulls an impression on tin-foil or ink-proof paper, and cuts out a mask so that only the image is seen. Then he inks up the thin copper half-tone with transferink, lays down the mask so as to cover up the inked portions not wanted, lays the thin copper plate face down in contact with the offset zinc and runs it through the transfer press. He can re-ink and make as many transfers to the grained zinc as he wishes. This half-tone on copper can be filed away and used over and over again.

Enamel on Zine Troubles.

W. R., Farmville, Virginia, writes: "I am in a pile of trouble and beg you to help me out quickly. I am using the glue enamel process on zinc, as follows: No. I solution, 4 ounces of Le Page's glue in 9 ounces of water; No. 2 solution, 9 ounces of water, 240 grains bichromate of ammonia, 20 grains citrate of iron and ammonia, 60 grains of rock candy, white of 4 eggs and 1 dram of glycerin, all mixed with the glue. My trouble is all of the enamel comes off in the etching bath, regardless of exposure."

Answer .- Simplify your enamel formula as follows: Le Page's glue, 1 ounce; water, 21/2 ounces; bichromate of ammonia, 60 grains; citrate of iron and ammonia, 13 grains. Dissolve the powdered bichromate in 1 ounce of the water and then add the citrate of iron to it. Mix the glue in the remaining water and then stir the bichromate solution into the glue slowly. It works better after standing over night. Grain the zinc, before flowing with enamel, in an acid alum bath. Filter this enamel and flow over the plate and drain off in the sink, then flow again and whirl. After printing, develop quickly under a tap of running water and whirl off the water. Flow with wood alcohol to remove the remaining water quickly and then dry slowly. Burn in to a brown, or until the zinc is near the melting-point. When etching, remember that it is water that softens the enamel, so use as little as possible. When taking the plate out of the etching bath flow it with wood or denatured alcohol before drying and then dry it well before putting it back in the etching bath. Etch quickly and there should be no trouble with the enamel

Engraving Black Drawings in a Gray Tint.

Mark Levy, of Gordon & Goth Pty., Ltd., Wellington, New Zealand, writes: "We would be greatly obliged if you would inform us by what process the enclosed cutting is obtained. It is a process which no one in this part of the world seems to know about, and we would greatly appreciate your kindness if you will enlighten us on the matter."



Gray Engraving from Black Drawing.

Answer.— The method of doing this is an extremely simple one. The copy is a black-and-white drawing —that is, a drawing in black lines, with the lines heavier than usual. A negative is made of this black-and-white drawing, and then a negative is made from a gray line tint. The latter negative is stripped and the negative film laid over the line negative, when it is ready to print from on zine, and when etched and printed gives the effect you enclose, which is called the "gray process" in this country. Instead of a line tint a half-tone tint is more frequently used, in which case the latter is made from a half-tone screen with the exposure made upon a sheet of white paper.

Another way to do it is to make the line negative as usual, and after it is reversed and ready to print from, lay a shading medium tint on the negative in ink. Dust the ink with fine plumbago and print from it. There are still other methods which have been described in this department, but the above are practical ways of graying a black copy.

Replies to Queries of General Interest.

Laurence V. Beardsley, Brooklyn, New York: For dry plates that will give you films that can be reversed, apply to the Cramer Dry Plate Company, St. Louis, Missouri, and ask for "Strippers."

W. L. R., Philadelphia: There is no book or printed matter, that we know of, that will give instructions for etching sword blades.

"Photographer," St. Louis: To keep a negative film from cracking after using a lead intensifier, flow it with a weak solution of gum arabic.

J. T. Smith, New York: For fixing negatives you can substitute, in place of the costly cyanid, hyposulphite of soda by using a nearly saturated solution of "hypo," as it is called.

"Evening Newspaper," New York: The cause of the blue stain in the negative film when fixing with cyanid is that the iron in the film from the developer is not entirely washed out. Cyanid and iron make Prussian blue.

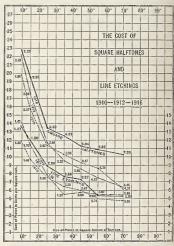
Changes in the Cost of Engraving.

George H. Benedict, of Chicago, has done a further service to the makers and users of engraving. He has tabulated the results of all the available cost records for engraving during the present year and has also compared them with the cost records of 1910 and 1912 in the chart herewith.

The three upper irregular lines show the variation in the average square-inch cost of square half-tones in each division of ten inches in size, while the lower three lines show the variations in line etchings. A study of the diagram will bring out the following facts, that would not be so plainly revaled in a table of figures:

The average cost of plates in each division of ten square inches can not possibly have any relation to an average square-inch cost.

All plates of less than average size must cost more per square inch than the average square-inch cost, and all



Engraving Costs During 1910, 1912 and 1916.

plates larger than the average size must cost less per square inch than the average square-inch cost.

The cost per square inch of minimum plates of both square half-tones and line etchings is more than double the cost per square inch of seventy-inch plates.

The average cost of plates covered by the 1916 reports shows a considerable increase over those covered by the reports of 1910 and 1912.

The records of cost used in constructing the diagram are typical of the showing of all cost records, and the

arrangement of the investigations of cost in three separate years, placed on the same diagram, should be conclusive evidence that a square-inch rate can not possibly bear any relation to the cost of production.

Negatives that Are Too Thin.

"Photographer," Atlanta, Georgia, writes: "I am getting terribly thin negatives of late, and trouble you to ask what are the causes, to see if any of them fit my case. When bromids became expensive I recalled reading in your department that iodids could be substituted in place of bromids, with the advantage of getting denser negatives. I tried it and found it to be exactly so. Now this thin-

The Recent Photoengravers' Convention.

The officers elected for the present year at the Philadelphia convention of The International Association of Manufacturing Photoengravers were: E. C. Miller, Chicago, president; F. W. Gage, Battle Creek, first vicepresident; B. J. Gray, St. Louis, second vice-president, J. C. Bragdon, Pittsburgh, secretary-treasurer, and Louis Flader, Chicago, commissioner. The Executive Committee consists of H. A. Gatchel, Philadelphia; E. W. Houser, Chicago; Adolph Schuetz, New York; W. B. Mackenburg, Buffalo, and P. T. Blogg, Baltimore.

The papers read were of an intensely practical nature and will be published in the association's bulletin, but there



Members of the International Association of Manufacturing Photoengravers at their Banquet in Philadelphia, June 23, 1916.

negative trouble came on me and I am wondering if adulterated chemicals have anything to do with it."

Answer .- Thin negatives are the result of so many causes, as well as so many combinations of causes, that it would require too much space here to record them. Here are some of the most frequent causes of thin negatives: The silver bath getting too warm. This can be remedied by the application of ice outside the bath container. Then the bath may be too weak or too acid. Keep it about 40 grains of silver to the ounce and test with blue litmus paper, which should just turn red. A few drops of ammonia will reduce the acidity. Insufficient exposure will cause thin negatives, and sometimes this is caused by the illumination of the copy with a weak light or a yellow light. Sometimes the electric light becomes weak in intensity without the operator realizing the change, and the chemicals are blamed, though adulterated nitrate of silver or iodids will give thin negatives.

were some extemporaneous addresses that it was unfortunate there was not a stenographer to put on record. The one by Matthew Woll, president of the International Union of Photoengravers, was one of those, for it voiced the new spirit of coöperation between employer and workman that promises to lift the engraving business into a leading place among the best managed of this country's industries.

A new feature, shown for the first time at this convenion, was a movie exhibition of the operations of photoengraving and electrotyping. Never before was such speed shown by workmen. If photographers were to throw plate-holders into their cameras and sling negatives around the way they were depicted on that screen they would lose their jobs before the day ended.

Another innovation at this convention was the orchestra, which furnished delightful music during the banquet. It was composed of sixteen employees of the Beck Engraving Company, of Philadelphia, and it will not be too much praise to say of it that it will compare favorably with any other amateur orchestra.

President E. C. Miller, of the International Association, was unable to express his thanks for the beautiful chest of silver that was presented to him at the banquet, until he was assured that the silver was for his good wife, who had allowed him to give so much of his time to the association's affairs that he should have spent with his family.

THE FEDERAL GOVERNMENT'S ATTITUDE TOWARD EMPLOYERS' ASSOCIATIONS.

BY OUR REPRESENTATIVE.



HE address of Edward N. Hurley, vicechairman of the Federal Trade Commission, read before the recent convention of The International Association of Manutacturing Photoengravers at Philadelphia, is of paramount importance just now, as it puts the Government's approval on the

accomplishment of the engravers' association and is an encouragement to similar bodies in the allied printing-trades to learn their costs and standardize their charges. There is space for only a portion of the address here, which, it is needless to say, was received with enthusiastic applause by the engravers:

"Gentlemen and Guests of the International Association of Manufacturing Photoengravers: It is an honor to be invited to address your association, for it is among the oldest and most progressive associations of manufacturers, having been organized as early as 1897 as a national association and later becoming an international organization. The annual pay-roll of your industry runs well over \$5,000,000, and its annual products are valued in excess of \$15,000,000. It is one of the important industries of the country.

"We are talking a great deal these days about mobilizing our industries and cooperating for industrial prepared ness. We have been floundering about for many years with no definite plan. Unfortunately, our business men and our Government have been losing valuable time during the past fifteen years in trying to settle our economic and business problems, not by cooperation, not by any scientific method which will bring about results beneficial to our people as a whole, but by resorting to the courts. I know business has been sick, and business has undoubtedly been in a large measure to blame for its illness, but we are trying to prescribe a remedy that will give practical and permanent relief.

Present Attitude of Department of Justice.

"Last autumn the Attorney-General of the United States issued a statement defining the attitude of the Government in anti-trust cases, which has been reassuring business men and dispelled some uncertainty which had been said to exist. He stated that no court proceeding is ever instituted by the Department of Justice until after a most exhaustive investigation, in the course of which the parties complained against are given full opportunity to be heard. He stated further, in substance, that in admittedly doubtful cases, where the parties acted in good faith, no criminal action at all would be brought, and that even ocivil proceedings would be started without first giving the parties an opportunity to abandon the course of conduct, regarded by the Department as illegal.

"The activities of trade associations like yours and similar business organizations are manifold, and the business done by their members runs into the billions. These groups of associated business men are putting forth special efforts to improve systems of cost-accounting, bettering their processes of manufacture, standardizing their output, obtaining credit information, and endeavoring to advance the welfare of their employees, and are bound, therefore, to be most important factors in our country's development in the course of a few years.

"Special commendation should be given to associations, such as yours, that are endeavoring to build up industry in these constructive ways. Neither the individual manufacturer nor the Government alone can work out the many serious economic and business problems involved so success.



Edward N. Hurley, Vice-Chairman, Federal Trade Commission.

fully as can a group of associated producers laboring together in coöperation.

"There should be a greater degree of organization and of mutual helpfulness in all lines of trade and industry, so that American business may be welded into a commercial and industrial whole; the part of the Government being to coöperate with business men, on request, to bring about the results that will benefit business and hence promote our national welfare so that our industries may compete in price and quality in the markets of the world.

President Wilson's Views.

"The President's views on trade associations may be of particular interest to you. In a letter addressed to me, he said, in part:

"'Your suggestion that trade associations, associations of retail and wholesale merchants, commercial clubs, boards of trade, manufacturers' associations, credit associations and other similar organizations should be encouraged in every feasible way by the Government seems to me to be a wise one. To furnish them with data and comprehensive information in order that they may more easily accomplish what they are organized for is a proper and useful government function. These associations, when organized for the purpose of improving conditions in their particular

industry, such as unifying cost-accounting and bookkeeping methods, should meet with the approval of every man interested in the business progress of the country.

"'I am very anxious to see you continue to coöperate
with the business men of the country along the lines upon
which you are working.'

Bettering Conditions of Labor.

"The question of giving to our workmen continuous employment so that they may average longer periods of prosperity can be solved, and other plans for their welfare can be worked out, through trade associations. As we have grown in manufacturing capacity we have come to realize that our employees are one of the most important parts of a successful establishment; that management is successful which is not only efficient in working out economies in production, but which has also the real interests of its employees at heart.

Cost-Accounting to Standardize Prices.

"I am particularly pleased that you are interested in cost-finding. The subject of more uniformity in the methods of cost-finding is at present receiving the careful attention of many manufacturers and trade associations, who are in this way achieving marked success in strengthening their industries. It is being demonstrated that a knowledge of cost, determined by a uniform practice, can improve trade conditions to a remarkable degree. By a uniform practice I mean a common classification of costs, both manufacturing and selling, a uniform method of providing for depreciation, with rates more or less standardized. Where this condition exists, production statistics which are comparable and which will inform and guide the whole industry are obtainable. Manufacturers can then talk the same language and will be in a position to profit by one another's experience, to conduct their plants more efficiently and to establish prices more intelligently.

The Trouble with the Square-Inch Price.

"The great trouble with most of our manufacturers and business men of the country to-day is that if they are manufacturing or selling six different products, they may be making a profit on three of them and on the other three be losing money. (This remark fits so well the case of the engravers, who have always been selling small engravings at a loss, that it brought rounds of applause.) Should a manufacturer sell part of his product at a profit and the other at a loss.

"Gentlemen, every article sold should share its percentage of overhead, executive, accounting and selling expense. It is the only safe way to conduct a business. To claim that your overhead is reduced because you are handling a large volume is causing more trouble in this country than any other.

The Government to Help Business.

"It is a fact well understood among business men that the general demoralization in a large number of industries has been caused by firms who cut prices, not knowing what their goods actually cost to manufacture; the cost of selling, also, which is equally important, is almost lost sight of. Are the officers of the companies and firms who are cutting prices right and left, irrespective of their costs, fair to their customers, stockholders or competitors?

"Government has complained about business. Business men have complained of the attitude of the Government toward business. Whatever justification there may have been in the past for such complaints, to-day there is a better understanding between Government and business. Since better business methods usually begin with better methods of cost-accounting, scientific cost-keeping becomes in a very definite sense the basis of our prosperity. The Government, through the Federal Trade Commission, by recommending the subject of cost-finding to the business men of the country and offering to aid in the actual development of cost systems, is endeavoring to do a piece of constructive work which is of greatest importance. The problems of credit and finance, of foreign trade and unfair methods of competition, and of labor and capital, will all begin to solve themselves once the subject of costs receives on every hand the attention it rightfully deserves. For ignorant competition is most dangerous to the success and development of our country."

THE NAME MARGARET.

[To Margaret Thompson, on her birthday, May 23, 1916.]

BY N. J. WERNER.

Methinks, my friend, you're much in debt To those who named you Margaret. A noble name, though old and staid, It graces well a charming maid. The wise ones say your name means pearl; It well befits so fine a girl, For as a jewel loved you are By many friends both near and far.

One day, in era far remote, A Persian scribe a legend wrote; E'en then it was a tale quite old, Which parents to their children told. The oysters of the sea, they said, In worship of the moon were led To rise and float upon the wave— With open shells they rev'rence gave.

Her faithful devotees to thank,
The moon within each shell then sank
A drop of dew, congealed to ape
In tiny mass her splend'rous shape.
These crystal dewdrops (pleasing sight)
Were called "the children of the light" —
Murwari was the Persian name,
Which word had meaning quite the same.

When Greece from Persia took the name It Margerites next became, And further changes which it met Gave us the English Margaret. A host of ladies crowned by fame And honored maids have borne the name, Renowned in history and song; And proudly may you join their throng.

Besides the Margarets who reigned As queens and great distinction gained In England, Scotland, Holland, France, And other European lands, We find some other Margarets Who soon became the public's pets Through playing well upon the stage Or pleasing well as writers sage.

Though oft disguised as Marge and Meg, As Maggy, Margot, Peggy, Peg, As Maisie, Marjorle and May, And often spelled in crazy way; As Greta, Deisy be it found, As Meta, Reta carried 'round, And oft as Margy, Gritty known, Your name will ever hold its own.

In French they call you Marguerite,
A fitting name for maiden sweet;
While Gretchen, German name for girls,
Will serve as well for modest pearls.
Though friends from these (mayhap to tense)
Will choose a mode which may not please,
I must repeat, you're much in debt
To those who named you Margaret.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Copying-Ink Stains Roller Composition.

(1799) A Long Island pressman writes: "Being a new subscriber, I may have missed some needed information. As I am working in a place where there is only one press—a Colt's Armory—I can not ask any one else. I am having trouble getting copying-ink off the composition rollers. Would you kindly inform me if anything will take it off quicker than water? A speedy reply will be greatly appreciated, as I have a large run to get off."

Answer.— The anilin stain will do no harm where black ink is used. When you are through with the copying-ink form and are to follow with black ink, sheet off as much ink as you can and wash the iron rollers with water, then run on some soft, black ink. When well distributed, wash off rollers with the usual cleaner— not water—and then you may apply your black or dark color. Usually a pressman has two sets of rollers—one set is used exclusively for black or copying inks, while the other set is kept for colored inks.

Dirt in Ink or Stock Causes Imperfect Print.

(1804) Submits two half-tone prints showing white specks in middle tones, also some white spots with dot in center. The printer writes: "Enclosed find sample of printing done on our 14 by 22 press. You will notice the white spots on the work, caused by pulling up of the surface of the stock, we suppose. We have tried a number of different kinds of ink driers and ink reducers, but none of them seem to help. Will you kindly tell us what our difficulty is and how it may be overcome?"

Answer.—We believe the cause of the trouble is due to particles of baryta or other substances on the surface of the stock. Jog the stock loosely to eliminate the adhering particles that affix themselves to the plate during the printing operation. Take a fresh can of ink and, after the press and form are fully washed up, try again and have the feeder observe the surface of each sheet for loose, fluffy material. We believe that when the stock is relieved of these particles you will have no further trouble.

Printing on Rubber Tubing.

(1801) Submits several pieces of rubber tubing on which it is desired to print a series of numbers in black or dark-colored ink. Accompanying are several rings of rubber on which the numbers are printed. These numbers are firmly stamped in the rubber, showing the use of penetrable ink. The writer states: "Enclosed are samples of rubber tubing, which I desire to print on a Colt's press. These are to be cut into rings after printing. This work has been done in Europe previously. The imported rings hold their numbers very well. Please let us know what ink will hold as well as the sample shown."

Answer.—After several experiments were made, we found that a black copying-ink applied from rubber num-

bers will affix the color very satisfactorily on the tubing. Also a stiff proving-ink appears to answer equally as well. When the ink is applied from metal type it does not cover so well as from the rubber figures, so we would recommend the use of the rubber characters in preference to the metal type. In using the copying-ink avoid glycerin, if possible, If a stiff job-black ink is used, reduce with turpentine if necessary. Owing to the tendency to slur while printing, you probably will need to use two grippers with twine stretched tightly in order to press the rubber flat during the printing operation.

Printing from Engraved Plates.

(1865) "Please give us some information concerning how to print cards from engraved copper plates. Customers bring their old card plates to us to have cards printed from them and we have to send the plates to Baltimore or Philadelphia to have it done, which takes a week or so. We would alpreciate it if you would tell us where we may get some literature on the subject that would show us how it is done and what apparatus is necessary, etc."

Answer.—Engraved copper plates can not be printed by a typographic printer on any of his presses. You will require a plate-printers' press or an automatic die-stamping press such as is made by several of our advertisers. The manufacturer of either style press will furnish sufficient instruction to enable you to take care of your customers. The book, entitled "Commercial Engraving," by C. W. Hackleman, gives a great amount of information regarding this work and will be found of great value by any one doing copperplate printing. Two chapters of this book, dealing directly with copperplate work, have been published in pamphlet form under the title, "Copper Plate, Steel Die and Plate Engraving, Printing and Embossing," which is being sold for 50 cents, postage 5 cents extra. Both books are for sale by The Inland Printer Company.

Irregular Speed Affects Register.

(1803) Submits two sheets of enamel cover-stock printed two-up, in three colors. Aside from the irregular register, the printing is faultless. The writer's inquiry is as follows: "Under separate cover I am sending you two sheets of a cover job which we printed a few days ago on a —— press. I mixed the colors myself, except the blue, and this was furnished by the house. Everything worked well until we put the last color—the blue—on the press. We found that some of the sheets would not register as they should. I examined the drop guides, gripper movement, etc., and found everything all right; but while the press was running on the blue the power was very irregular and the press would slow down for about twenty-five sheets and then go back to the regular speed again, and sometimes it would run a little faster than the

regular speed for about twenty-five sheets. I reported this matter to the office; told them we would have trouble with all our registerwork if we did not get steady power, and I was informed that this was all 'moonshine' about the change of speed affecting registerwork. Several men in our shop are anxious to know your opinion of the job, and also the importance of steady power for register printing."

Answer.—We are inclined to believe that on some presses, even when using the "grasshopper," the register will be irregular if the speed varies faster or slower, just as shown in your sheet. Usually on registerwork the feeder is instructed to trip the cylinder on starting the press and not to feed sheets down until full speed is attained. This

ning, but I make it a rule never to let a feeder come near the rollers with gasoline. The present high price of gasoline should soon convince the boss that he must look for a cheaper detergent. The use of kerosene does not necessarily mean loss of time, as I can 'wash up' a fortyeight-inch press, consisting of nine composition rollers and fountain, in twenty minutes, using three rags, and have the press clean. As every pressman and feeder knows, kerosene will last longer than an equivalent amount of gasoline. I have probably been favored with excellent weather conditions, but then I have obtained the same results in Chicago. In winter it is inexcusable on the part of the boss to let his pressroom get cold over night and over



STRAIGHT-SIGHT FEED.

Photograph by R. R. Sallows, Goderich, Canada.

is to take up the lost motion possible in bed and cylinder. You will ask, perhaps, How can this occur with the segment and rack on the press? This is how you can preveit: When you have a form made ready and the drawsheet is reeled up tight, start the press very slowly and allow it to print on the drawsheet on the first revolution, then trip the cylinder, and when the press has attained full speed, pull another impression. These impressions, taken under the foregoing conditions, will rarely register.

Keeping Rollers in Good Condition.

(1802) F. Povelite, who supervises the presswork of the Journal of the United States Artillery, Fort Monroe, Virginia, writes: "In the June edition of THE INLAND PRINTER I took particular notice of an article referring to the trouble some pressmen seem to have in keeping rollers tacky and 'alive.' While perusing this article the thought struck me, how little trouble I have had with composition rollers. Several years ago I read an article in THE INLAND PRINTER, advising the use of kerosene when 'washing up,' PRINTER, advising the use of kerosene when 'washing us as tacky at the end of the season as at the beginning. Whenever I have black on the press, or an ink that is not a fast drier, I usually run kerosene on the press, let it distribute thoroughly and 'wash up' with kerosene in the morning. Have obtained the same results by washing up in the eve-

Sunday and expect the pressman, thus handicapped, to do good presswork, or any kind of printing, as I have never seen frozen rollers become 'alive' again. Simply because it is possible to get away with 'bum' printing is no reason why it should not be improved upon. 'Trifles make perfection, and perfection is no trifle.' For the cleaning of forms I would recommend the use of the best grade of gasoline obtainable, as it will pay for itself. It is surprising to note how much time is wasted waiting for a form to dry that has been scrubbed with cheap gasoline during the run, and the number of sheets thrown away for the first few impressions because the form was greasy. Under separate cover I am sending you latest edition of the Journal of the United States Artillery."

Comment.—The Journal of the United States Artillery is a magazine, 64 by 99 is inches, having approximately 250 pages. It is illustrated with line and half-tone plates, and carries about twenty-four pages of advertisements. It is printed on Cameo Ivory-white stock from monotype. A special flat-toned black ink is used, which gives the solid plates a flat finish. Mechanical overlays are used. The cover is printed in red and black, and is embossed by the use of Stewart's embossing-board. The various solid lines and half-tone plates are printed in the best manner. The letterpress, both of the text and full page tables, could not be improved. In fact, we are unable to find any point

to suggest a change. The magazine is among the best printed that reaches us. It is published bi-monthly by the Coast Artillery School, Capt. C. L. Seaman in charge. Nine enlisted men form the composing-room and pressroom staff, each man being a non-commissioned officer. Practically all of the men learned their respective trades before enlisting in government service. The presswork and composition would be a credit to any printing-office.

Advertising Slides for Picture Shows.

(1793) A country printer asks how advertising slides could be made so as to accommodate some local advertisers. The information we conveyed to him has enabled him to supply a number of advertisers with slides for the local picture-house. Now he desires to know if he can produce the portraits of the various candidates for local office by the same means.

Answer .- Advertising slides without portraits may be printed on sheet gelatin and colored with anilin or Assur colors. Where a portrait or other photographic view is desired it can be made by the printer, but probably at a greater expense than he can procure it from an advertisingslide house. If the printer has a camera he can secure a portrait, then make a positive on a film. This may be cut out and combined with a printed sheet of gelatin. These may be arranged between two pieces of clear glass, 31/4 by 41/4 inches in size. A mask of black paper with an aperture of 2% by 2% inches may be used around the design. The glass may be bound around the edges with ordinary gummed paper. The kind used in passepartout work is better and more convenient to apply. Where white letters are desired for greater contrast, they may be obtained by photographing a lettered design made with Chinese white on black paper or cardboard and making a positive from the negative. Use 31/4 by 41/4 inch plates. Our advice to the negative. Use 31/4 by 41/4 inch plates.

Make-Ready for Vignette Half-Tone Plates.

(1800) Submits two cards showing a vignette halftone plate, with and without make-ready. The one marked
made ready shows that the figures in the plate would stand
more impression, while the high-light parts could be printed
with much less impression. The correspondent states that
on his press the impression is very unsteady on light forms,
causing slurring. To remedy the defect he provided bearers and has them impinge heavily on the platen, and by
cutting out and otherwise reducing the amount of tympan
he has totally prevented slurring. Some samples of work
printed on bond-paper are enclosed, with a question as to
the nature of ink required.

Answer.—There are two points in regard to the vignette plate on the card that would tend toward improving its appearance: The adding of two patches of French folio or onion-skin folio to the figures in the plate would bring them up stronger and, at the same time, would tend to lighten the impression on the surrounding high lights. In combination with the foregoing, a trifle less ink would give cleaner printing in the middle tones. In a plate having but three or four well-defined tones it is quite an easy matter to make a hand-cut overlay. Pull four proofs on French folio or onion-skin folio. Select the solids, cut out and attach in register to one of the impressions. On the next sheet cut out the solids and the next darker shadows and attach in register on the sheet referred to. On the next sheet combine the solids, shadows and lighter tones and attach to first sheet, then trim or tear edges of sheet, removing the finer tones. This may be insufficient; possibly one or two tissues may yet be required to intensify the figures in the plate and to further soften the edges that are to fade or blend with the stock. Where the vignette plate is surrounded by type or rule, it is advisable to reduce its height about the thickness of a thin card, possibly .005 inch. This lessens the roller pressure on the edges and will cause them to print more clearly. Your method of preventing slurring is proper where a press is unsteady when taking impression, but it would not prevent slurring where flimsy stock or exposed rules were at fault. In such a case it may be necessary to employ twine and corks to press the stock firmly to the tympan. The bearers also serve another good purpose - they cause the rollers to rotate, which is very important in a good grade of work. In printing on bond-paper use the stiffest ink, with hard, smooth rollers. The impression must be firm and can best be applied with a hard tympan. Some pressmen use a metal sheet just under the top sheet. With an unyielding, hard sheet the make-ready will give better results and a sharper print is obtained.



"AMERICA FIRST."

Master John F. Hursh, two-year-old son of Zeno L. Hursh, linotype operator on The Evening Telegram, Youngstown, Ohio.

"THE INLAND PRINTER" COVER.

The cover of this issue of THE INLAND PENTER is another specimen of the striking color effects possible by the offset process. The design—reproduced from the original painting, done in Japanese water-colors, by Carl Scheffer, Palette & Chisel Club, Chicago—brings forcefully to our minds the advantages that have accreed to the human race since printing has made possible the multiplication of the written word. The translation of the lettering on the scroll is: "The advice which their friends hesitate to give to kings is written in books." Mr. Scheffer states that the idea for the design was inspired largely through the present conflict, in which such a large portion of the world is engaged while other portions stand on the brink.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. It criticism is desired, a specific request must be made by letter optstal card.

Regarding "What the Traffic Will Stand."

J. B. Cameron, 904 Royal street, New Orleans, Louisiana, contributes the following discussion on the leading article in this department last month:

I have just read Mr. Morrison's article, "Why Not More Uniform Rates?" How there an be any reduction for anything of more than 100 per cent my arithmetic does not tell. Probably Mr. Morrison and other know what "160 per cent below" the standard means and article bought for \$1 and sold for 25 cents may entail a loss of either 75 per cent or 30 per cent, perhaps, just as a fellow feels about the I

know many write it in the latter way.

But to come down to the newspaper advertising rates. There are several points which seem to have been overbooked by Mr. Morrison. One is, the price of the paper. People who pay a big subscription price are more likely to have more money to spend with advertisers. Then, in some times and places, the published rate is printed only to get and, no doubt, there are many good reasons for apparent disparity in both published and actual rates in several newspapers.

In my experience I have collected three times the rate for an advertisement that I got for another in the same paper, while neither paid

as much as the published scale.

Under our present system of rates for space without reference to character of business advertising, the great malority of advertisers lose money by advertising. I consider it just as logical to classify advertising business as transportation business. There would be just as much logic in paying the same freight for fertilizer and notions as in paying the same affecting rate by an advertiser carrying a \$200,000 stock. If remember when the New York Sun was \$4,000 the rate was 50 cents a line, and that was supposed to be a fair rate; but rates now come down as low as one-fifth eart for general advertising, Now, if one-fifth earth per line, agate, is all that advertising is worth, and if an advertisement is worth as much to one advertise another, then on advertisement in papers of less than 1,000 circulation—a majority of papers—is worth the cost of composition, which is over I cent.

The fact that advertising is frequently profitable in papers of small circulation proves that there is reason for classification and varying

The percentage problem which Mr. Cameron presents is easy. An article bought for \$1 and sold for 25 cents is sold at a loss of 75 per cent, but the selling price is 300 per cent below the price at which it was bought. In the one case the buying, and in the other case the selling, price is the base. In the article last month it was necessary to use the expression "160 per cent below" in order not to change base while making comparisons.

If by saying that "the price of the paper" should influence advertising rates, Mr. Cameron means that the paper able to command a better subscription price should have a higher advertising rate, I assuredly agree with him. Advertising is much more than just so much space sold, and one of the problems to be solved is the logical classification of newspapers, especially as regards foreign business, perhaps on some such basis as this:

Class 1.— Those papers which occupy a field alone, or have unquestioned leadership in a field.

Class 2.— Those papers perhaps intrinsically as good as Class 1, but dividing the field with a competitor of approximately equal strength.

Class 3.—Papers in a small field, or weak papers in a large field, and papers using an advertising ready-print service.

Besides the size of the circulation, the size of the field, several other factors suggest themselves, such as the character of the news service and the amount of the subscription. The subject is too large to be discussed exhaustively at this time, but the solution of the question of adequate rates could be materially hastened by a fuller recognition of the differences between newspapers, and a definition of the factors which should govern in making a classification. In this department last month I sought to show that there is an altogether unwarranted diversity of rates among papers of the same class, but in due time I hope to discuss this question of classification more fully. The National Editorial Association has recognized the desirability of defining the bases for such classification, and has appointed a committee to study the problems this year.

Mr. Cameron's suggestion that "the published rate is printed only to get a price for legal notices" reminds me of my experience at an editorial meeting where I was conducting a study of the cost of producing advertising, and was quite taken aback by an old publisher, who stated that he always figured that advertising cost 25 cents an inch and got that price. My appreciation of him as an ally fell, however, when I learned that he referred to legal advertising, the cost of which exceeds 25 cents an inch, and the average rate for which is from two to four times that. As I have stated before, it is a great mistake for a publisher of a weekly or small daily to confuse the rate for mercantile and legal advertising. In the latter case, the service which he performs is much different from that in the former case, and his compensation partakes of the nature of a fee, the same as that of any other person performing a certain duty for a court. The average country publisher should collect the full "legal rate" for legal advertisements, and the legal rate-card should be entirely different from the mercantile rate-card. In large cities there are a certain number of weekly periodicals that make a specialty of the publication of legal notices. I know of no reason why they should perform this service at less than the established fee, but because they do so is no reason why the 16,000 or more small-town papers should even consider it.

Again, Mr. Cameron says "there are many good reasons for apparent disparity in both published and actual rates." Nothing is more disastrous than apparent disparity either in or between actual and published rates, whichever Mr. Cameron means. There may be a difference in rates on a paper, because a sliding scale based upon costs and recognized principles of salesmanship may be used, but a logical difference in rates is not a disparity. A disparity between the actual and the published rate, however, is a sin, and it can not be said too often that one of the big handicaps under which the country press labors too-day in commanding the attention of national advertisers is the fear of disparity between the actual and the published rate. The integrity of the published rate-card should be maintained absolutely unassailable, whatever the temptation may be.

Mr. Cameron's dictum that the great majority of advertisers lose money by advertising because of the present system of rates without reference to the character of the business is entirely wrong. The amount of money lost in advertising would, in the aggregate, amount to a vast sum, and it is our business as sellers of advertising to study to eliminate that loss; but the loss, first of all, is due to the lack of intelligent buying of space, and the failure to use the space intelligently when bought. The argument that advertising rates should be varied according to the character of the business because transportation rates vary with the character of the commodity handled is as fallacious as any other argument based on analogy. Railroads are common carriers, and must not only transport goods but must insure their safe delivery, and if the goods be lost or damaged must make good to the owner. A large element in a transportation rate, therefore, is not only the carrying cost, but also the insurance cost. Another element is the effect of the rate upon the marketing of a certain commodity, and out of this has arisen the whole system of building rates according to "what the traffic will bear." Considering the difficulties which the railroads have had of late years in justifying their rates to the public, I don't believe that our friends in the railroad service would ever advise us to permit our rates to become involved with the question of "what the traffic will bear."

As far back as the writer can recollect, the patentmedicine advertisers have overworked the argument that they could not afford to pay rates which even then were scandalously low, but it is noticeable that now, when so many papers refuse to take patent-medicine advertising at any price, they are willing to bid high in order to get in. In ninety-nine cases out of a hundred, when a person argues that he can not afford to pay an advertising rate which yields only a modest profit over the cost of production, he should be reminded that only the railroads give a preferential rate on "fertilizer" and be referred to them. The man with the \$200 stock can get eminently satisfactory returns from his advertising as well as the man with the \$200,000 stock, if he will use his space intelligently.

I am speaking of the question from the viewpoint of the publisher of the small paper. The publisher of the metropolitan paper has other conditions to meet than we have, and we can not adopt his ways except after careful study. The metropolitan papers give some heed to the character of the business in their display rates, and more in their classified rates, but the variation is slight as compared with the variations in railroad rates and are based not so much on "what the traffic will bear" as the influence of the rate on subscriptions or paper sales. The lowest rate in a card which I have before me is 20 cents for "Situations Wanted," and the next is 25 cents for "Help Wanted," while "Real Estate" pays 35, "Railroads" 45, and "Business Notices" 50 cents. The effect which a favorable rate for certain kinds of classified advertising will have upon

subscription sales is obvious. Now, there may be country publishers who could profitably adopt this idea, but such cases are exceptional, and the better policy for the general run of country publishers is to stay away from discriminating rates of this kind, which are sure to lead to charges of favoritism.

Send It Back for Revision.

A publisher who has built up a "happy-go-lucky country sheet" so that it now has a growing circulation of around 2,000 subscribers, wrote to me recently for advice on a rate-card, and among other questions asked, "Can a paper like ours get the same rate from foreign advertisers that it gets from local? When an agency sends me a contract for 1,000 inches at 10 cents, less 25 per cent commission on composition, and demands the cream of position, what is a fellow to do?"

I believe in a sliding rate-card for local advertisers. I also believe in a sliding rate-card for foreign advertising, but the agencies prefer the more simple flat rate, and the practice has now become so thoroughly established that it is better not to disturb it. The better plan is to adopt the flat rate for foreign advertisers, taking care only to make it high enough to be compensatory.

The best and really the only thing to do with an offer from an agency for "a contract for 1,000 inches at 10 cents, less 25 per cent" is to thank them for it and send it back for revision. There has been a good deal of needless misunderstanding between the publishers and the agencies because the agencies have apparently striven so hard to beat down the publishers' rates. The fact is that the agencies will pay any reasonable rate so long as they are assured that the rate is the lowest one given to any foreign advertiser. The agencies must protect themselves. They have competition to meet just the same as the rest of us have, and if an advertiser finds that one agency gets lower rates than another does, then the business will go to the agency that is able to furnish the lower rates. If a publisher wishes to have his rate-card accepted by the agencies, all he has to do is to be absolutely loval to it himself, and he will soon acquire a standing among the agencies and his difficulties will be over.

Legal Measurements in Iowa.

An Iowa correspondent writes: "The Iowa statute on legal printing defines a legal square as ten lines of brevier, or its equivalent. Matter set in ten-point body with eightpoint face—how is this to be counted, as eight-point or ten-point?"

My answer is that ten lines of brevier is ten lines, whether it be solid, leaded or slugged, and this opinion is confirmed by G. L. Caswell, field secretary of the Iowa Press Association, who says that "some newspaper men do charge for the leads between the lines by measuring the columns as so many inches, still this is not right and they should not do it."

He submits the following schedule, which should definitely clear up the question where the law reads as it does in Iowa:

The basis of legal measurement for newspapers is ten lines of brevier (8-point) or its equivalent. There are 195 ems in ten lines of eight-point.

Its equivalent in other type is as follows: Six-point (195 ems) makes seven and one-half lines. Seven-point (195 ems) makes eight and one-half lines. Eight-point (195 ems) makes ten lines. Nine-point makes eleven and five-sixths lines. Ten-point makes thirteen lines. Eleven-point makes fourteen lines. Twelve-point makes fifteen lines.

Uniformity in practice among the several papers of a State is desirable. The schedule given above does not, of course, apply in those States where the unit of measurement is otherwise defined than it is in Iowa.

A Notable Address on Subscription-Getting.

"Produce the newspaper the people want," and "get after the business in a progressive and energetic way," is the recipe for subscription-building given by George W. There are certain well-defined truths that can be deducted from my experience in obtaining circulation that perhaps may be of benefit to the novice, but they are doubtless familiar to the older and more experienced members of this association.

In building circulation — the bone and sinew of the publisher's revenue — two important elements are needed:

First: Produce the newspaper the people want. Some say, produce a "good" newspaper. I have no faith in the term "good" newspaper, because when I published what I called a "good" newspaper I could make no headway.



Some of the Visitors at the Convention of the National Editorial Association. Picture Taken in Front of the Building of the American Type Founders Company, Jersey City, New Jersey.

Wagenseller, editor and publisher of the Middleburgh (Pa.)
Post, in the course of an address before the National Editorial Association on "How! Built Up and Maintained a Circulation of 5,000 in a County of 16,800 People, with Six Competitive Newspapers." Extracts from Mr. Wagenseller's address follow:

In July, 1907, with seven newspapers — all weeklies—published in Snyder County, with a population of only 17,000 people, the Middleburgh Post, in a town of 1,000 people, the Middleburgh Post, in a town of 1,000 people, led with a circulation of 2,200 copies. I, as the publisher, felt that there were at least 800 more people who should subscribe for the Post, and while an effort was made to secure them by January, 1908, we did not reach the 3,000 mark until April, 1908. The next unit to fulfil our ambition was 1,000 more, and the 4,000 mark was reached about July, 1909. Then, Hebrew-like, we wanted another unit. We next explored territory adjoining our county and followed our friends to the distant States. We reached the 5,000 mark in autumn of 1910, and we are now publishing from 5,100 to 5,200 copies a week.

There is some virtue in calling any newspaper "good" that produces subscriptions and holds subscribers.

The strongest point I can make in producing a newspaper that the people want is to publish what we eas! "Country Correspondence," or letters from every locality where the Post circulates. People like to see their names in print. We publish from thirty to fifty letters every week, and in that way mention a great many names in the course of a year.

We encourage our readers to send us accounts of parties and to mention the names of all the guests. Our slogan is names, names — the more names the better.

This may not be a good newspaper, but results show that it constitutes the kind of a newspaper the people want and for which they are willing to part with their money.

No newspaper can long survive on pet theories, fanatic ideas, or a lazy, indolent staff. No business comes in such close contact with the pulse of the people as the country weekly, and while it is the business of the editor to lead his reader and direct his thoughts, upbuild humanity and promote the welfare of the race, it is suicidal to attempt to educate his readers to absorb passages of Scripture when they prefer the local items of their town and county.

I hold that no newspaper publisher can permit the adoption of a policy in the selection of material for his columns that would deteriorate the high standard of journalism required by the highest standard of morals among the best of his readers, but he should seek out, select and concentrate such matter for his columns which his constituency requires. This makes friends for the newspaper and for the publisher. With this friendship comes also the financial support for which every publisher is looking and to which every publisher is justly entitled.

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Page from the Middleburgh (Pa.) Post, a weekly newspaper with a circulation of over 5,000 in a county of 16,800 people. The entire issue contains about three times the amount of country news letters here shown.

Having furnished his readers with the kind of a newspaper they want and, at the same time, having pursued a righteous position upon public questions affecting their material and moral welfare, the publisher has won more than half of the battle in securing circulation.

Second: Get after the business in a progressive and energetic way. The publisher who waits for something to "turn up" is always dependent upon chance and the uncertainty is just as likely to drop in the other fellow's lap.

The business that is worth having is worth going after, if it can be obtained in commercial quantities. Assuming that the publisher is producing a newspaper the people want, it is necessary to introduce the newspaper where it is not known. No matter how much you publish what the people want, business will come slowly unless you go after it in some wany or another. There are three ways generally recognized as good business-producers: (a) sample copies; (b) circular letters; (c) personal solicitation.

To this some publishers might add "voting contests," but I can not recommend them for general use. There may be conditions where they can be profitably employed, but I have found them too expensive for the results obtained.

As for sample copies, circular letters and personal solicitation, I know that all three can be profitably employed, either separately or jointly. The cheapest way is to sample-copy liberally. The most effective way is by personal solicitation.

From 1907 to 1911, the period of the big increase, we employed a personal solicitor during the summer season making a house-to-house canvass of the entire territory. It was during this period that the circulation jumped from 2,200 to 5,000. Since that time we have done practically no personal work, but we have maintained the circulation by maintaining the high character of the newspaper product. A number of the competitive newspapers have changed hands and new owners have taken turns in bumping their heads against a stone wall in their vain effort to wrest from the Post some of those much-coveted "Over 5.000 Subscribers." Possession is nine points of the law. The reading public does not care for fleeting phantoms that come and go with the summer or the winter breezes. One competitor, baffled at every effort to break in on "our 5,000," actually undertook to donate yearly subscriptions by the hundreds, in the vain hope of gaining public favor. The movement cheapened the product and resulted disastrously to the promoter.

My advice to any publisher is to select a field where there are no newspapers, or where the newspapers are weak and not producing an up-to-date publication. An established, up-to-date newspaper that is giving the people what they want has erected a stone wall that can not be battered down by the use of a "wish-bone."

Unfortunately our county is small and the growth of business has necessitated the invasion of territory adjacent to our county, which means the gathering of news not only of our own county, but of the new localities as well.

The fact that we have gone outside of our county and by applying the principle of publishing what the people want and going after the business, and having succeeded in getting the business, is abundant proof that the two salient elements of building circulation here laid down are based upon a reliable and dependable foundation.

There are many supplemental details that had to be worked out and made to fit the requirements of this particular field, but local conditions generally differ so materially that we deem it inexpedient to burden this association with that part of the plan.

But the publisher who will produce the kind of a newspaper the people want and who goes after the business energetically, is erecting a firm foundation—nay, he is building a structure that will stand as long as his keen business judgment is able to discern the wants of his clientèle and his energy is diplomatically applied to the needs of the business office. Having adopted and perpetuated a policy like this you will have erected a barrier that will baffle rival competition, until the invader of your territory produces a better equipment, absorbs a keener insight into the needs of the community, and strikes a telling blow against your business structure with a more vigorous energy.

Find out the kind of news the people want and give it to them. This will successfully solve the circulation problem, not only for the weekly newspaper, but for every newspaper that is published.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Semi-Weekly Republican, Scotts Bluff, Nebraska.—Your paper is admirably printed, well made up and the advertisements are effectively displayed. We admire especially the half-page Fourth of July advertisement on page two of the copy sent us.

B. O. Bliven, Los Angeles, California.— The Trojan is well printed, but the headings used are too large in proportion to the size of the page, and the two styles of head-letter do not harmonize, one being extra-condense two theorems.

The Deliy Register, Clarksdale, Mississippi.— Your paper is well printed, but not very well made up, the reading-mattle being scharranged and the heads set in such a manner, and so placed, as to divide the page into infamonious parts, whereby it is difficult to follow the stories from column to column. Spacing of lines and groups is not good in some of the advertisements.

The Inland Empire News, Hillyard, Washington.—The News is very well printed, but spacing between lines and around groups is very poor in some of the advertisements. The condensed head-letter used on the J. A. Rose, Boone, Iowa—The Boone County Democrat is not well printed. We believe the trouble is with the ink, it being too thin and poorly distributed, and, in addition, the impression is weak, and perhaps too soft. It could hardly be in the rollers at this time of year. In the advertisements a tendency toward crowding is apparent, boo properties of the properties of the properties of the properties of passes. Plan rollers would be preferable to the description before a disorderly manner and we would suggest a symmetrical arrangement of headings.

Laurel Outloof, Laurel, Montana.—If the advertisements were set in a more attractive style of display type their appearance would be much improved, for they are well set. In some cases the text-matter is set in too large type, which weakens the force of the display because of a lack of contrast. In some cases, also, too many points are given prominence in highps. It is not a good policy to give any adverture center of the page position surrounded by reading-matter. Other and adverture. Of course, if you charge a price in proportion to the preferred position and are not particular about the make-up and appearance of your paper, it is all right. You are the dector in that case.



A strong, symmetrically arranged type-page advertisement by Ervin Baldwin, Charles City, Iowa. A continuous rule border would have been more pleasing than the broken rule arrangement.

first page is not pleasing and appears particularly objectionable because the more extended Cheltenham Bold is also used on the pages. The two types do not harmonize.

The Benddi Sentine, Benddi Sentine, Benddi, Minnesota—Your paper is well be printed and the first pape is quite antifactority made up, but the insided with advertisements and present a concerted distarrenche appearance. The advertisements are nicely displayed for the most part, but such a variety of borders as used mar to a certain extent the appearance. The susy sent us.

The Boy's Lantern, Nashville, Tennessee—There is a lack of unity in the cover of your Independence Day Number, due to the wide separation of the five parts. Designs should not be broken up into such a large number of groups, and on cover-designs a border is desirable to further bring about an effect of unity. The inside nases are nicely throughout.

The Genon Republican-Journal, Genoa, Illinois.—We admire your paper very much lndeed; it appears aby edited, is well made up and pfinted, and the advertisements are very well composed. If you were able to use one series of display type throughout, a more harmonicus paper would result. We would recommend that you discard the condensed gothle letter, especially for the composition of advertisements. It is best suited for the composition of advertisements. It is best suited for the composition of headings, and is very weak in small sizes for display purposes, because of being so condensed.

Lessrone Cousty Recorder, Louisa, Kentucky.—A trifle more ink and an additional sheet or two of impression would improve the pression, and additional sheet or two of impression would improve the pression of the part of the part of the fact that other headings are set in condensed type. Advertisements are very well set a uniform style of border around all of them would make the pages more harmonious and pleasing. Plain rule of four-point thickness makes the best border for average size advertisements, and for those who can see the advantage in uniformity we highly recommend them. If you could arrange with your ready-print house will be to have your standing advertisements run on the patent pages, the congestion would be relieved on other pages. Ready-print houses will do this.

Envis Batawin, Charles City, Iowa.—The first page of the Intelligencer's much improved in make-up since you discontinued the large, unattractive and unwiedly headings and substituted therefor more conservative headings. The paper is well printed, but the most attractive feature is the advertising composition. Strong display, simple arrangements, with a liberal amount of white space uniformly and intelligently distributed, cause them to stand out forefully without being obstructive of the continuous of the continuous contin

Written for THE INLAND PRINTER.

THE MEN GUIDING THE INTERTYPE CORPORATION.



HE history of the company building and placing on the market the intertype is an open book, and, from its organization as the International Typesetting Machine Company until its reorganization as the Intertype Corporation, is well known to our many readers. Not so well known, probably, in the printing field are the men

directly responsible for the reorganization and now at the head of the company, controlling its course for the future.





H. W. COZZENS. Assistant to President.

For this reason the following brief reviews of the careers of these men will undoubtedly be of interest to our readers.

The greatest credit for the successful reorganization of the company is probably due to the persistent efforts of the man who is now at its head, Capt. Charles D. Palmer. Mr. Palmer was born in Atwater, Ohio, in 1864. His boyhood, however, was spent in Council Bluffs, Iowa, where, at the age of fifteen years, he began his business career as collection clerk in one of the local banks. From this position he rapidly advanced through the various grades, until, at the age of nineteen years, he was made acting cashier. He was then appointed a cadet at West Point, leaving a business for a military career.

In 1901, at the expiration of the Spanish War, Captain Palmer left the army by resignation and joined the International Banking Corporation, where he was shortly appointed assistant to the president. For four years he was in charge of the corporation's interests in the Philippine Islands, returning from there in 1909 to resume his duties at the New York office.

In midsummer of 1914 Captain Palmer's attention was drawn to the International Typesetting Machine Company, in connection with advances that had been made by the International Banking Corporation, the Central Trust Company of Philadelphia, and two London banking-houses against collateral growing out of the operations of the typesetting-machine company.

On account of his knowledge of its affairs acquired in this connection, he was requested by Erskine Hewitt, when the latter was appointed receiver of that company in December, 1914, to become his associate in making the preparations necessary for a reorganization of the company's affairs.

On February 1, 1915, as a result of a further careful examination of the company's affairs, he made an exhaustive report, which, as events turned out, proved the foundation upon which the plan of reorganization was finally placed and successfully consummated.

Meantime, Captain Palmer, at Mr. Hewitt's request, continued in direct charge and control of the company's active operations, with the result - to quote from a letter addressed by the latter to the reorganization managers on September 24 - that the receiver "succeeded, with the working capital originally estimated as sufficient only for six weeks' operation, in carrying on the business until August 1, 1915 - seven and a half months - during which period there were manufactured and sold over 150 machines, including many Models 'A' and Models 'B,' and large quantities of supplies and matrices."

Since that time it has been due to Mr. Palmer's ability as an organizer and financier that the necessary working capital has been secured and the company reorganized upon a sound basis.

Associated in the work as assistants to President Palmer are H. W. Cozzens and H. W. Miller. Mr. Cozzens is better known among the printing and allied industries, as therein he has gained practically his entire experience. For many years he was connected with the old Campbell Printing Press & Manufacturing Company in both the selling and advertising departments. During six years of this period he was manager of the company's Chicago office, handling the sale of Century presses and Autoplates. He left the company on the first of May, 1906, at the time it discontinued the building and sale of the Century presses. For a few weeks in the fall of 1906 he was manager of the New York branch of the United Printing Machinery Company, which position he resigned to become manager of the New York sales department of the Mergenthaler Linotype Company. For nine years he remained with that company, during the first four years also directing all the advertising. The summer of 1913 Mr. Cozzens spent in Europe with the English Linotype Company, comparing selling and advertising methods.

H. W. Miller was formerly in the office of the comptroller of the United States Steel Corporation, after which







RICHARD H. SWARTWOUT. Chairman Executive Committee.

he spent eight years in Wall street, part of that time as cashier in the office of G. C. Miller & Co., the rest in business for himself as a broker. He joined the forces of the International Typesetting Machine Company in October, 1913.

Richard H. Swartwout, chairman of the Executive Committee, is a man of wide business experience, being connected in the capacity of director with the New York Railways, vice-president and director of the Norfolk Southern Railroad, and also with several other large companies. He was director and prime mover of the organization of the Association of Partners of Stock Exchange Firms, and also a member of the committee readjusting the capitalization of the American Steel Foundries Company. He is now actively engaged in the readjustment of the capitalization of the Union Bag & Paper Company.

Arthur F. J. Wheatley, secretary, was born in London, England, in December, 1864, and received his education in private schools. He came to America in 1887. In 1892 he entered the employ, as a clerk, of Mayer, Strause & Co., manufacturers of the C. B. corsets, remaining with this company for nineteen years, working his way up and filling all positions from junior to cashier, credit man and office manager. During this period he was twice elected to the Council of the Borough of Hawthorne, New Jersey. and there established an up-to-date Bureau of Vital Statistics. At the outbreak of the European War he was sent to the International Typesetting Machine Company, by institutions financially interested, to establish a system of records of the business. At the time of the appointment of the receiver he was employed by the receiver until the formation of the new corporation, and was then elected secretary.

H. R. Swartz, treasurer, also has had wide experience in the general field of business and is not lacking in knowledge of the printing field. From 1900 to 1905 he was secretary and treasurer of the Sprague Electric Company, manufacturers of motors and generators, which company does an extensive business with the printing and allied trades. From 1905 to 1910 he was president of the Inter-State Telephone Company, of Trenton, New Jersey, and subsequently was with several other companies in the capacities of president, vice-president and treasurer. Previous to his appointment as treasurer of the Intertype Corporation, he served for a year or more as treasurer of J. J. Little & Ives, printers and bookbinders, of New York.

Wilbur S. Scudder, factory superintendent, first became connected with the manufacture of linecasting machines







Treasurer.

in 1887, as a toolmaker in the Mergenthaler shop in Baltimore. Shortly after the organization of the Mergenthaler factory in Brooklyn, Mr. Scudder became superintendent, remaining in charge until 1892, when he left to develop the monoline composing-machine. He remained in charge of the manufacture of the monoline in Montreal, Canada, for thirteen years. Mr. Scudder has taken out a large number of linecasting patents and is one of the best known experts in the business.

Benjamin F. Soper, superintendent of the matrix, spaceband, letter-drawing, punchcutting and printing departments, was a neighbor of Ottmar Mergenthaler and became associated with the famous inventor in the mechanical branches of the composing-machine business. The practical training Mr. Soper had acquired as a designer and toolmaker fitted him well for the duties of organizing and developing the necessary system and tools for the manufacture of matrices. After graduating from the Baltimore High School, Mr. Soper had immediately engaged in the practical construction of machine tools, including combina-







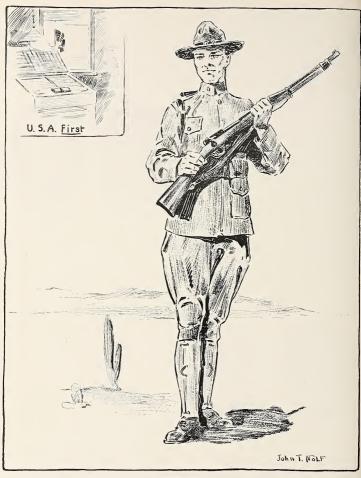
WILBUR S. SCUDDER Factory Superintendent.

RENTAMIN F SOPER Superintendent Matrix Department.

tion dies, jigs and fixtures. His experience also covers the designing and construction of automatic machines, locomotives and marine engines. During the period from 1887 to 1908 Mr. Soper was superintendent of a typesettingmachine department, which included the work of designing type-faces for linotype machines, a department for cutting and finishing punches, and another for manufacturing and testing linotype matrices. In 1908 Mr. Soper assumed the duties of secretary and treasurer of the General Composing Machine Company, of New York, a branch of the General Composing Machine Company, of Berlin, Germany, and developed the matrix-making business up to the time the company disposed of its patents and business. On the organization of the International Typesetting Machine Company, Mr. Soper was invited to take the superintendency of the matrix, spaceband, letter-drawing, punchcutting and printing departments, and on the reorganization of the company as the Intertype Corporation he continued in charge of these departments.

LOOK OUT FOR THIS MAN.

A communication has been received from the Ben Franklin Club of St. Louis to the effect that A. de Lorme, who has been operating in St. Louis getting out programs for picture and vaudeville houses, and also soliciting advertising for Jewish weekly publications, has skipped out after contracting printing and other debts, collecting money not belonging to him and obtaining goods under false pretenses. He is a man about fifty years of age, about five feet three inches tall, stout, weighing about 185 pounds, with fat, round face. He speaks with a German accent and lisps slightly; wears a blue suit and displays a Masonic button in the lapel of his coat. It is thought he will attempt the program game wherever he goes. Any one hearing anything of him is requested to advise E. R. Britt, in care of the Ben Franklin Club of St. Louis, 613 Third National Bank building, St. Louis, Missouri.



A "MUST" TAKE.
Drawn by John T. Nolf, Printer.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Trouble with Trimming-Knives.

An Indiana operator writes, in part, as follows: "On our Model 5, in changing from an eight to a ten point slug, the knife does not always trim accurately. The slug may measure correctly when on eight-point, but in changing to ten-point one end may be a thousandth of an inch lean. The cleaning of the knife-block does not affect matters. Please offer some suggestion toward correcting the trouble."

Answer.— The trouble may be due to the lack of tension of one of the knife springs (E-420). Possibly you have the earlier type of spring, which consisted of but one coll. In such a case order two springs, E-420, and replace the older type with them. When the knife-block is off, oil the under side of the right knife to reduce the friction, also ill the under side of the knife friction washers so that they will slide easier when the knife is moved outward by its springs when changing from a small to a thicker slug. This will perhaps remedy the trouble you were having.

The Assembling-Elevator Binds.

An Indiana operator writes: "Can you please give me some reason why the guide rails of the assembling-elevator seem to bind the elevator when the screws holding the rails are tightened? I have had this trouble on several Model 5 linotypes, and always on machines that have been in use for five or ten years. It seems to me that, from wearing, it would be possible to keep the screws tightened all the time."

Answer.— By guide rails we presume you mean the elevator gibs, right and left hand (D-93 and D-94). If that is the case, the screws holding those parts should be tight at all times. Perhaps the binding is in some adjacent part. We would suggest that you remove the assembler and the delivery channel and then tighten the loose screws and try the assembling-elevator. If it moves freely, as it should, then replace either of the other parts and again try the elevator. Continue testing until you determine the exact place the binding occurs. The remedy probably will occur to you when you locate the cause precisely.

Cleaning Linotype Metal.

A Missouri publisher writes: "Have recently purchased some new linotype metal and it has been used only a short time. What part of it comes to the top, and what would be necessary to mix with it to make the skimmings usable?"

Answer.—In melting linotype metal there will always be a seum forming on its surface. This thick, mushy mixture consists practically of oxid and metal in a metallic state. You can separate the oxid from the metallic part by placing a small piece of sheep's tallow in the pot, stirring the metal vigorously with a spoon until the bright metal is replaced by a grayish dust. When separation is complete, carefully remove the oxid with a spoon and deposit it in a receptacle having tight joints, as it is poisonous. The cleaning of the metal need not be done more than once a week. Where a large melting-pot is used, the skimmings may be melted with the slugs and the metal may be cleaned in a similar manner. Use the lowest possible heat in this operation.

Slugs Stick in Mold from Obscure Cause.

A printer writes: "I am enclosing two linotype slugs and I would like to have you examine them and let me know if you think there is anything seriously wrong with the metal. Our operator was having trouble with slugs sticking in the mold. He attributes the trouble to poor quality of the metal, and as we have so much metal, and keep constantly mixing it, I was of the opinion that the source of trouble was elsewhere."

Answer .- From the appearance of the slugs there is nothing to indicate metal trouble. We would ask you to make the following observations to determine, if possible, the cause of the trouble: (1) How long since a new plunger was installed? (2) How often is the plunger cleaned, and how is it done? (3) Have you a rotary wellbrush? (4) Does the operator keep the metal up to normal height, as he should? When the next stuck slug gives you trouble, examine the slugs that precede it in the stick. Examine the metal-pot and observe to what height the metal appears. The foregoing may help you to discover the cause, which does not appear from the explanation you offer, nor from the slugs you send. The only thing we note that is wrong with the slugs is that the left-hand knife fails to trim the overhang from the smooth side of slug near face. As we believe the fault does not lie in the metal, we will offer no suggestions to that end.

Spacebands Transpose with Last Letter in Word.

An Eastern operator-machinist writes: "Have been a continuous reader of THE INLAND PRINTER for the past inne years, thereby gaining much valuable information. I am an operator-machinist working on a Model I machine and have had considerable trouble with the spaceband box. When I test the speed of the spaceband with the lowercase e the spaceband is always first to arrive in the assembler. This causes the last letter of each word to be cut off by the spaceband. While I have changed the adjustment to make the pawls come more than one-thirty-second of an inch below the spacebands, as they rest in the box, this seems to make no difference in the arrival of spaceband in assembling elevator. In order to bring the spacebands in time with the keyboard, I am compelled to raise the points of the spaceband-box pawls to about one-eighth of

an inch above the top of spacebands as they rest in box. This is not satisfactory, as they sometimes clog in channel. The rubber roll is not worn at this point and the cam has been exchanged with others, but to no avail. There is some slight play caused by the pin with which the spaceband rod is connected with the lever which controls the adjustment in arm on spaceband box. This lever was removed at one time and readjusted by a linotype machinist. The only part at fault, so far as I can find, is that this lever was not adjusted properly. When I adjust the stroke of the spaceband pawls so they are one-thirty-second of an inch below the top rails, the bands are released by the descent of the cam before it starts to turn on the rubber roll. I tested this by throwing the keyboard belt. The matrix cams will move a part of a revolution before the letter is released."

Answer .- The operator evidently has not examined the movement of the parts referred to, judging from the following: "When I adjust the stroke of the spaceband pawls, so they are one-thirty-second of an inch below the top rails, the bands are released by the descent of the cam, before it turns on the rubber roll." The following procedure may enable you to locate and remedy your trouble: (1) Remove the rolls and rub the surface of each with coarse sandpaper. Wash in cold water. Oil bearings and return to the cam frame. (2) Remove the e and spaceband cams. Sharpen the milled edge with a small three-cornered file. Oil bearing and return to the cam frames. (3) Remove keyboard belt. Touch the lower-case e and spaceband keys. Turn the back roll until the spaceband keyrod has reached full height. Examine and see if the e keyrod is not also at full height. If it is, the matrix should then be released before the spaceband keyrod is brought down by its spring by the further revolving of the cam. (4) Put on the belts and touch e and spaceband keys simultaneously. If you find that the spacebands reach the assembling elevator before the e matrices do, examine the position of the points of the chute spring. These points should be a trifle above horizontal position. Whenever a matrix is retarded by the chute spring and the spaceband reaches the assembling elevator ahead of the character, it can generally be assumed that the points of the chute spring are bent too low. Occasionally the cause of transposition of this kind will be found elsewhere, usually in the keyboard.

Long Lines Justify Imperfectly.

An operator in central lowa writes, in part, as follows: "In sending in long-measure lines I get hair-lines and frequently small squirts. An operator claims that the lock-up on the first justification is so tight that the spacebands can not spread the line. The justification springs appear to be as strong as those on his machine. In what manner would you suggest remedying this trouble? Am a little afraid of going ahead with it until I know just what the trouble is."

Answer.—It is possible that the trouble is due to friction of the long line moving in the elevator jaws, and to the ears of the matrix rubbing in the grooves of the mold-keeper. See that the mold-keeper is up full distance against base of mold. To determine the cause of imperfect justification proceed as follows: (1) Clean the spacebands carefully and graphite wedges properly. Set up a long line of cap. matrices, having about one spaceband for every three ems. Lock the spaceband shifter. Send in the line, and just as the second justification is complete push back the lever. Examine the amount of space between the lower end of back screw of elevator and the top of the vise cap. In this position there should be at least one-point space.

If there is less, make the necessary change of adjustment while the cams are in the position referred to. (2) When this is done allow line to cast and then recast several more lines. Examine for hair-lines. If they are present, then open vise and remove the entire line. Graphite the elevator jaws, the grooves in the mold-keeper and the top of the justification block. In addition to this you may oil the four bearings of the justification rods. Return the line to the elevator jaws in the same order as you found the matrices and spacebands and then cast several more lines. Examine and compare with those previously cast. If the trouble was due to interference with movement of line, owing to friction, it should be corrected by the treatment you gave the points of contact. (3) If no improvement is observed, remove the line and test the space between the mold and closed vise jaw by allowing the elevator to descend to lowest point and before the disk advances. Insert a narrow strip of print-paper between the mold and closed vise jaw and then draw out starting lever. When the disk advances on the locking-studs push the lever back, raise the elevator about six inches and support it on a piece of wood. Draw out the strip of paper and observe if it has sufficient freedom to permit it to be moved freely. If the paper is held tightly by contact of mold and jaw, it indicates that the eccentric pin in mold-slide lever-roller needs resetting. This may be done (while the cams stand as you have them) by loosening the pin nut or screw and raising the pin-lever a trifle. Tighten the lock-nut or screw (as the case may be) and test by drawing strip of paper. When test is completed, place line again in jaws and repeat the casting and examining of slugs for hair-lines. If the lines still show hair-lines you may then increase the stress of the springs. Not knowing the kind of springs you have, we can not state definitely how to proceed. If there is a nut above the washer you may place a rod in the hole near the bottom of the spring rod and then turn down on the nut. If there is a pin above the spring washer it will be rather a troublesome operation to increase the stress of the springs. With a suitable lever placed under the lower shaft from the back, with one end above the washer, sufficient force may be applied to depress the washer, when the pin may be withdrawn and placed in one of the holes found lower down on the rod. This operation must be done with extreme care.

Trouble with Ejector.

An Illinois operator sends slugs and a right-hand liner and, in part, writes: "I am having a little trouble on a Model 8 machine. The ejector blade does not go back out of the mold after ejecting a line, and when I slide in the next line the machine stops as the line is almost inside the first-elevator jaws. Apparently the safety device is not working, as I do not have to insert the ejector into the mold when I change liners. The blades seem all right. They were a trifle bent, but I have straightened them. I can not start one of the six screws holding the guide-plate, to see if there is any metal behind it. I have a spring attached from the front end of the long rod to the machine, which eliminates the difficulty on short lines, but I have to kick the pedal on the long lines. I can not regulate the back spring on this rod because the nut head of the screw in the collar is broken off. What effect would it have if I took off this apparatus on the rear end of the rod? When I came here I found the front spring on the ejector rod broken in three pieces and sent out for a new one. It seemed to me rather a weak spring for such work, but it was a duplicate of the old one so I put it on, adjusting the collar as far forward as possible. It did not seem to remedy the difficulty, so I took it off and stretched it, exactly as you suggest. That did not remedy the difficulty. At present the ends of the blades do not protrude into the mold, for I am able to turn the mold disk at any time. The machine goes on, generally, although the ejector blade is not in the mold. Strange to say, when these stops occur, if I pull the rod forward the machine goes on, and if I kick it back she goes on. It may be that when I kick it back it rebounds into the mold from the back spring. I observed the action of the apparatus near the rear end of the rod, which rests on cam 10, and there is a slight movement backward as the machine starts. Under separate cover you will find two sample slugs from each mold, also a right-hand liner. You will notice that the blade has cut through the heel of the liner. This is the case with all my liners, both left and right. I am ordering some new ones,

it stop only occasionally? Another thing I did was to give the bushings in the three shoes on the mold-turning cam a quarter-turn each, and they are all quite snug now against the square block. I thought there might be too much play in the mold disk. To-day I put in a 19-em liner in place of a 17 by mistake, setting the ejector to 12. The safety device did not work, for I ruined the liner. When working on a brief on Model 5 I sent in a line with only one spaceband. It was bent almost double. The machinist told me the justification springs were set for wide measure, and not for one, two or three spacebands. Now, I have a great deal of 11, 18, 24 and 261/2 measures, besides my regular news during the day, and it would be very inconvenient to be constantly changing my justification springs. Is there any way that I can adjust these springs for from one to fifteen spacebands? Or if I get them tight enough for the



WHAT WILL THIS LEAD TO?

Photograph by R. R. Sallows, Goderich, Canada.

but am afraid to apply them until I find out what is wrong. You will notice a hair-line from the carbolite mold on the bottom of the slug near the smooth side. Now, I notice that this edge of the mold has become rounded. Could it be that the ejector blade strikes this and has worn it? Also, why doesn't the back knife take this hair-line off? Do you think the back knife is set too close? I have no micrometer here, and would appreciate it if you would measure them and tell me if they are right. I have taken off the auxiliary spring attached to the handle of the ejector rod in front, readjusted the lever that returns the linedelivery carriage and increased the speed of the carriage going into the first elevator so it goes in very quickly now. This helps considerably, but does not entirely eliminate the difficulty. Will have no trouble for hours, and then suddenly I have the same old trouble; but by attaching a strong rubber band from the mold-slide lever, just back of the pot, to the ejector handle, I overcome it. This forces it strongly into the mold, and when I want to turn the mold disk I have to hold the ejector back with one hand. I had discovered that the line-delivery carriage did not go all the way into the first elevator, so concluded there was something wrong with the releasing device; but why does

long measure, would there be danger for a line with one spaceband? Will thank you for any help."

Answer .- The damaged condition of this liner is doubtless due to drawing out the ejector-lever rod without having the mold disk registered properly by the locating pin. Ordinarily, the disk will have its proper place when the cams are at normal, owing to the bevel gear square pinion being in contact with the shoe on cam No. 2. From the condition of the liner, there must have been something overlooked or neglected in the matter. The damage to edge of mold is due to similar cause - drawing ejector forward when mold is not registering with blades. When the cams reach normal position the forward end of ejector blade should still be inside the mold a trifle. If you have done anything to prevent this condition it is wrong, and should be corrected. If the clutch is gummy and causes the cams to move after they come to normal, you should proceed to clean the clutch surfaces, both of pulley and leather buffers. These parts must be kept free from oil, resin, soap, or any other sticky substance. There should be no need of a rubber band to force the blades into the mold. The ordinary spring on the ejector-lever rod in front is all that is needed if other conditions are correct. When

the line-delivery fingers do not go into the elevator jaws full distance, you will notice, if you go to the rear of the cams and observe the ejector slide, that a projection on the ejector slide stands in the path of the ejector slide safety pawl, which is struck by the stopping pawl when a line is sent into the jaws. The next time a stop of that character occurs, make the above observation. One of the causes of this stop is that the ejector-lever rod is moved back by the operator's knee, thus placing the ejector slide in an interfering position. We do not believe you have any serious trouble regarding ejector. Avoid changing parts, unless you feel more certain about their condition. Do not change the stress of the justification springs. Ordinarily the springs are strong enough for the long lines and not too strong for the shorter ones. If you desire, you may prevent the bending of spacebands by putting a washer about 8 points thick on top of the justification-bar brace (E-684), which is connected to the bar under the justification block. This will cause the justification block to rise level, and not cause a spaceband to bend when used alone in a line. To get the best results out of the springs you should see that the following parts are freely lubricated with graphite: Grooves of mold-keeper; elevator jaws where spacebands and matrices slide; top of the spaceband driver or block. The justification rods should be well oiled in the four bearings, so as to give full efficiency. The slugs you sent to be measured should have been cast from a full line of matrices. As it is, we are unable to give exact measure, but judge that they are very close to correct thickness.

THE ARISTOCRATS OF LABOR.

Doot - I see the printers ha'e gotten anither rise o' wages. It's a gran' trade.

Neadle - True, they've naething to dae bit mind their ain business.

M'Gass - It's mair nor you can dae, Tam. Whit kin' o' pey dae ye think the printers ha'e, Eb.?

Doot - I dinna ken, bit they're aye dressed like gentlemen

Neadle - Something like twenty-five-bob-a-week clerks. M'Gass - The dressier a tradesman is the less pey he gets. Printin' is yin o' the maist exactin' o' a' trades. It's a job that needs baith heid an' hauns. Ye're nae use unless ve ha'e a guid education, an' that in itsel' is useless withoot soople fingers. An' yet efter years o' agitation thae chaps ha'e only twa poun' a week, an' hard put to it to get it steady.

Doot - Onywey, it's a nice, clean job.

M'Gass - It's a respectable an' a responsible trade, bit the puir fellas are hampered by their respectability. It seems that in aulden days printers wore lum hats an' swalla-tail coats, an' since then it's been a tradition to work in dressy claes an' clean linen. Whit's needed nooadays is a complete revolution. Let them keep their guid claes for Sundays, an' buy their workin' claes in Paddy's market. An' if they wad mak' it their business to rub their faces wi' an inky rag every mornin', the maisters wad respect them faur mair.

Neadle - They're awfu' gabby. If ye meet a printer in a pub. he's aye layin' doon the law, makin' speeches, or preachin' sermons.

Doot - Ye can aye hear queer things in pubs.

M'Gass - Deed ay, an' if the printers are gabby, it shows that they ha'e the ability to talk on ony subject. I kent a printer masel yince that was a fair dab at languages. He wasna a bad sowl, bit he never gaed to a kirk,

although his wife did. Yae nicht her minister cam' in an' durin' the conversation he asked the man whit wey he took nae interest in relegious affairs. By wey o' answer the chap recited the Lord's Prayer in Greek, an' syne asked the minister if he could dae't.

"Oh, well," says the minister, "I never memorized it, and I am rather afraid my Greek is a bit rusty. My favo-

rite language is Hebrew."

"Well," says the chap, "ye'll ken this," an' syne he repeated the hale ten commandments in Hebrew. The minister took a rid face an' hurried awa' for fear o' ony mair tak'-doons.

Neadle - Whit I wad like to ken is this: whit's a printer's devil?

Doot - It's ayther a machine for splashin' on ink or settin' type - I forget which.

M'Gass - Tits, Eb., yer memory's faur astray. A printer's devil is just a twa-leggit machine learnin' gamblin', sweerin', arguin', an' fightin'.

Neadle - Sweerin' doesna need ony learnin'. Even a foreigner picks it up like winkin'. M'Gass - You should ken, Tam, for ye're a past maister

at cursin'.

Doot - Keep to the subject. I ha'e an idea that printers often rise to be reporters an' editors.

Neadle - Even a scone rises. M'Gass - Ay, an' a' puddin' like yersel'. It used to be that lots o' printers turned oot dandy journalists, but no noo. They dinna get the chance. A modern printin' shop is jist a factory. Orders are sorted oot an' divided in a mechanical wey, an' maist o' the men are daein' yae kin' o' job a' the time, wi' the result that they're perfect dabs at that an' never get a chance o' general wark. Then there's sae mony gaffers an' subs. that they never come in contact wi' the rale held yins. Besides they're faur owre hard wrocht to cultivate their minds properly. Bit for a' that an' a' that, it's my opeenion still that oor freens, the printers, are the rale aristocrats o' labor .- By Harry Clyde, in the "Scottish Typographical Journal."



Plain Printing Types --- Italic. Cartoon by Will Hope.



SUMMARIZED BY ALBERT SCHEIBLE.

In industrial progress, patents might be likened to "the straws that show which way the winds blow," for every issued patent represents a tendency which may eventuate into a departure from past practice. With this in mind the summaries freeently issued patents as propagated for why pay prominent Chicago patent attorney should deserve the careful persual of those who whis to be well abreast of the times.

Type Form - 1,187,085.

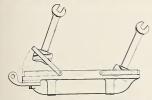
To prevent the type from "creeping up" in the chase, or from falling out when the chase is being moved, James E. Parker, of New York city, provides each type element



with notches at the front and the back. Then he inserts rods in grooves in the chase and these rods catch in the notches on the type so as to lock the latter.

Tympan Bail Wrench - 1,187,417.

For presses of the Chandler & Price type, Elmer M. Cobb provides a special form of wrench having inclined



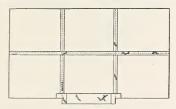
grooves which make this tool convenient for use as shown in our cut. Patent assigned to the Southworth Machine Company, of Portland, Maine.

Making Light-Weight Printing-Plates-1,177,635.

To meet the demand for an early presentation of newspaper illustrations of current events, Sigvald A. C. Kristensen, of Frederiksberg, near Copenhagen, Denmark, uses celluloid as the backing for printing-plates made of tissue-paper and afterward coated with a paste of aluminum powder stirred into water-glass. The tissue-paper is affixed to the celluloid merely by hot pressure, thereby insuring a smooth surface, and when the aluminized sheet is imprinted in a matrix the result is a printing-plate light enough to be cheaply mailed and one which can easily be pasted on the blank depressed portion of either a flat or a cylindrical form.

Insert Sheet for Books - 1.177,806.

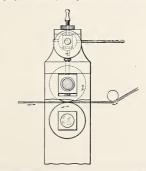
Where maps or other illustrations are larger than the page size of the book, this patent provides a large insert



sheet protected at its folds by reinforcing strips, with a projecting tab at one side which is bound with the leaves of the book. Eric J. Riegel, Rock Rapids, Iowa.

Web-Feeding Mechanism -1,185,260.

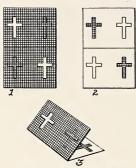
Edward Stine has assigned to the American Sales Book Company, of Canada, this patent on feed rollers which



have intersecting V-shaped grooves close to each other, so that the rollers present sets of fine points engaging the webs as they pass between the rollers.

Photographic Process - 1,187,421.

Although devised for making motion-picture films, the process assigned by W. F. Fox to the Kinemacolor Company, of New York city, might find adaptations also in the graphic arts. Fox aims to produce colored films by taking duplicate exposures through red and green color-screens, coloring the print obtained from one of the negatives and then superimposing upon the colored image a



 Negative. 2.— Positive. 3.— Green negative superimposed on red positive.

correcting image in monochrome printed from the negative used in the original production of the print. In other words, he produces a composite printing negative by so combining a negative and a positive made from it that the image upon the negative from which certain color sensations have been omitted shall be superimposed on that image of the positive from which the other color sensations have been omitted.

Tissue-Paper Printing Machine - 1,185,992.

Under this title John O. Frost, of Pittsburgh, has patented a machine for printing rolls of perforated paper, of



the kind commonly used for wrapping fruit. The printing roller rests upon the platen by its own weight and is driven by it.

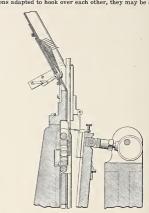
Process for Hardening Coatings - 1,186,477.

Another process which might find applications outside of the field for which it was originated is that of W. M. Grosvenor for drying or hardening coatings, by which

process he aims to produce a rapid hardening of a so-called drier without warping the material under it or forming a skin. He accomplishes this partly by subjecting the coating to excessive humidity and heat, and partly by also using oxidizing agents more powerful than air, as, for example, the lower oxids of nitrogen. Patent assigned to the Karpen Dryer Company, of Chicago.

Pin-Ticket Feeding Mechanism - 1,186,644.

Where pin-tickets or other cards have upper end portions adapted to hook over each other, they may be stacked



in this way and supported by the lowest one, and may then be released one at a time. Patent assigned by M. O. Anthony to the A. Kimball Company, of New York city.

Lithographic Printing -1,185,506.

For large map drawings, machine drawings or the like, Jesse C. Houston, of Washington, D. C., offers a proess whereby the illustration may be transferred direct to the printing plate or stone without using either a negative or transfer-paper. For this purpose he coats a metal

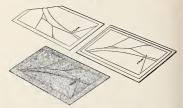


plate with a sensitized (glue and bichromate of ammonia) solution, exposes the dried plate under the translucent drawing, treats the exposed plate with a developing dye solution, next treats the plate with a line-filling material containing asphaltum, and finally washes the plate with an acid developer-remover. The result is a plate which will repel ink from all portions except the asphaltum-filled lines, thereby giving a positive print in facsimile of the original drawing. Our illustrations show, first, the translucent paper with the drawing on it; then the plate after its exposure and while covered with anilin dye, and, last, the plate after development.

Automatic Press-Feeder - 1,187,435.

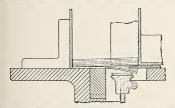
A vacuum pick-off is employed by Joseph Lightburne,



of Portland, Oregon, for automatically seizing the uppermost sheet of a stack and dropping it on the platen.

Blank-Feeder - 1,186,278.

In a patent applied for in 1912, Amos Calleson, of Brooklyn, shows a feeding mechanism in which he uses a suction cup for bending down one corner of the lowest



sheet and then slides a finger between this sheet and the next. Our cut shows the position of the sheets after the finger has slid to where it holds back the other sheets.

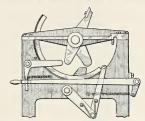
Making Safety Gummed Paper - 1.177,787.

To prevent the easy counterfeiting of trading-stamps and other gummed labels, McLaurin and Farrell provide gummed paper in which certain colorings or stains go entirely through the paper, the fixing of the color being effected by mixing one chemical ingredient with the gum. For example, if a design is imprinted with a solution of

tannic acid on the face of gummed paper in which ferrous chlorid was mixed with the adhesive, the two chemicals will combine to form a stain of tannate of iron which can not be removed without destroying the paper. Patent assigned to the Ideal Coated Paper Company, Brookfield, Massachusetts.

Printing-Plate Shaver - 1,181,885.

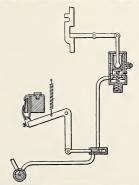
Albert A. Henzel has assigned to the Goss Printing Press Company, of Chicago, this patent on a plate-shaving



machine which partially ejects the plate after the shaving, so that the plate can readily be grasped by the attendant.

Keyboard for Composing-Machines -1,178,124.

In connection with machines for perforating paper ribbons which are afterward used in a typecasting machine,



Charles E. Benham, of Schenectady, New York, has patented a new keyboard, so arranged that any of the keys can readily be made to repeat. The motion is transmitted through compressed air.

Making Die Plates - 1,182,623.

An impression is printed with printing-ink on a zine plate coated with photographic asphaltum, and the surface is then exposed to the light sufficiently to render the exposed asphaltum portions insoluble in spirits of turpentine. Then the ink and the unexposed parts of the asphaltum are ready for etching. Walter R. Bardsley, of Philadelphia.

Process for Indicating Shading and Coloring in the Production of Pictures - 1,175,614.

For this purpose, H. Q. R. Crowder, of St. Louis, first lays a sheet of tissue-paper over the pen-and-ink drawing, and covers this with a transparent sheet having its under side covered by dots or dashes formed of a heavy ink mixed

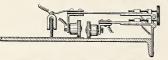




with glycerin and wax. He then uses a reciprocating stylus over the parts of the picture which are to have a certain color, thus transferring the dots or dashes to the tissue as shown in our cut, and repeats this for each color so as to produce tissues marked to guide the engraver.

Margin-Regulator for Webs - 1,186,906.

An electric motor operates the shifting mechanism, but is automatically stopped in case a defective paper roll or

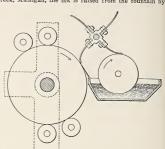


other causes call for an excessive shifting movement, such as might damage certain parts of the mechanism. The automatic control is partly effected through a contact roller which bears on the web near its edge and which strikes a

washed away with turpentine, after which the plate is table under the web in case the latter shifts sufficiently to one side. Edward P. Hopkins, assignor to Publishers Utilities Company, of New York.

Inking Mechanism - 1,185,669.

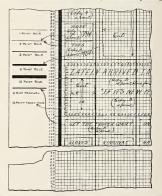
In the mechanism patented by Robert Hoe, of Battle Creek, Michigan, the ink is raised from the fountain by a



roll and is transferred from this to the distributing roll by wiper arms on an independent shaft, thus avoiding the use of an oscillating ductor roll.

Advertising-Layout Sheet - 1,185,995.

For laying out newspaper advertising, John G. Gibson and Jennie M. Chamberlin, both of Wilkesbarre, Pennsylvania, provide a sheet ruled in squares corresponding to



multiples of the standard type-sizes, so that the larger parts of the copy can be written on the sheet in letters which will indicate at a glance what size type is wanted. Thus, if the squares are of pica (twelve-point) size, the words "Lately Arrived" on the copy shown herewith are to be set in twenty-four-point type.

OUR THERMOMETER.

BY DR. PAUL CARUS, In "The Open Court."



T is a peculiar phenomenon in history that the different nations have measured temperature by thermometers invented by men not of their own nationality, and the explanation of this also throws light on the mental make-up of the respective peoples. The English, most conservative of all, cling to the first method of measurement and still

measure temperature by the thermometer as first used by its inventor, a German professor of physics at Königsberg. Fahrenheit placed zero at the temperature of the very coldest day he had experienced in his own city of Königsberg, and this zero is still the zero for every English mind. The degrees in which he measured were accidental, and the freezing-point fell on the degree 32. His invention was practical, and so the English Government introduced it into the navy for official measurement of temperature. This settled the question, and no change has occurred down to the present day, for if the English mind accepts one method of action it will stick to it until the end of time. The English have clung to the Fahrenheit scale, although there are some very obvious criticisms to be made concerning it. The zero point is purely accidental, and the temperature-points which are of special importance in the field of natural phenomena fall on integral degrees, these points being distributed over the scale in the haphazard fashion characteristic of the Fahrenheit system. The two temperature-points of greatest significance for life on this earth are certainly the freezing-point of water and the point at which water boils under normal conditions. It was a Frenchman, Réaumur by name, who had the practical sense to adopt as his basal temperatures the freezingpoint and the boiling-point of water. Réaumur called the freezing-point zero and fixed the boiling-point at 80 degrees. As soon as his obviously well-designed reform was made, Germany adopted his system and it was soon in general use in that country.

But there is one point in Réaumur's system which is not practical. He divided the most important portion of his thermometer-scale into 80 degrees, while at present the decimal system is used in all forms of measurement. For example, the French divided their coins—the unit being the franc—into centimes or hundredth parts of the franc, and in like manner the Americans divided the dollar into cents. In 1871 the Germans followed suit by establishing the mark as a unit and dividing it into one hundred pfennigs, and the Austrians likewise divided their monetary unit, the crown, into one hundred hellers.

About 1742 a Dane by the name of Celsius proposed that Réamure's 80 degrees be replaced by 100 degrees, and the French, who are always prone to accept the most recent method and do not hesitate to change old systems, accepted it at once, and so for a long time the English, in their more conservative habit, followed the earlier German system, the Fahrenheit; the Germans followed the French method; and the French followed the Danish method, the most recent innovation.

There is no doubt that to Fahrenheit belongs the honor of having invented the thermometer; all the essentials of temperature measurement were invented by him, and we shall never forget that he was the pioneer in this field. The later changes are insignificant as far as the essential characteristics of the invention are concerned, though they are undoubtedly improvements, and it is strange that Fahren-

heit himself did not anticipate them. If his attention had been called to them he would no doubt have accepted them at once. But he was a professor and a learned man who was out of touch with practical life. His invention was before the general introduction of the decimal system in other fields of measurement, and for scientific purposes it is quite indifferent where the zero is placed. But we must recognize that the improvements introduced by Réaumur and Celsius make the thermometer much simpler and ought to be introduced without quibbling.

We Americans, being very strongly under the influence of English traditions, follow the English Fahrenheit fashion, and it has remained our system to the present day. That America has so long followed the English conservatism is only a sign of our lack of independence. In scientific circles the centigrade system has been in general use for quite a long while. It is time that the United States took the step now being advocated by Mr. Albert Johnson, who is fathering a bill in Congress having for its object the replacement of the Fahrenheit scale of temperature in United States government publications by the centigrade scale. There is not the slightest doubt that it will ultimately be accepted. If it is not adopted now, it will be in the near future, and the rising generation will feel ashamed that we have been so slow in advancing along the path of unequivocal progress.



He Wouldn't Eat It at Home. Photograph by R. R. Sallows, Goderich, Canada

BOOMING THE CIRCULATION.

"If the young man who was seen Sunday evening kissing his best girl while standing at the front gate will subscribe for The Observer before next press-day, no further mention will be made of the matter."—Hartford (Ark.) Observer.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in Chicago Tribune.

" ${\tt Lost}$ — One half poodle dog." — Ad. in New Orleans Item.

We'd throw the other half away, wouldn't you?

CITIZENS of Wauconda, Ill., have petitioned for a water system to protect the village "in case of conflagration by fire."

Our Popular Executive.

"St. Louis to Be Added to Trip of President — Residents in Vicinity of Peoria Fleeing to the Hill for Safety."

— From the Mason City Globe-Gazette.

Hark from the Glomb.

Following the publication of this notice, I will not be responsible for any debts incurred by my wife, Martha Glomb. She left her husband and doesn't stay with him. WILLIAM GLOMB, Her Husband.—From the La Salle (Ill.) Post.

New Light on the Absorbing Topic of Birth Control.

If the feet begin to itch and burn when you enter a ram room, after long exposure to the cold, you may feel reasonably sure that children will result if you do not begin treatment at once to prevent them.—From the Minneapolis Journal.

Fair Warning to a Fanatic.

Will the fanatical person who pocketed that bottle of \$2 whisky return it at once to the Editor of the Northern News with apologies for attempting to perpetrate a joke—otherwise there will be criminal proceedings.—From the Athabasca Northern News.

"THE W. G. N. had an Allen liner 'limping into port,'" writes L. E. N. "How can a ship limp without legs?" Why, did you never hear of "sea legs"? Did you never hear of a boat sailing first on one leg and then on another?

An inspired comp. on the American set up "'Nudine,' the Bluebird production of De la Mott's story." Who, by the way, was De la Mott?

COMMERCIAL candor in the advertisement of Geraldine Farrar in "Temptation": "Note — This play is one that will be forgotten the minute you leave the theater."

AND speaking of music and singing, the St. Louis Times headlines: "Shoots at Husband but Hits Man."

An Oklahoma Orgy.

Mrs. Walker served a two-course luncheon and a grand time was repented by those present.— From the Miami Live Wire.

Wisconsin Warehouse Mystery.

It will be remembered by our citizens that the large warehouse of the L. L. Olds Seed Company was destroyed by fire a few years ago and has remained unoccupied ever since.— From the Clinton Wasp.

Editor White, of the *Empory Gazette*, is acquainted with Mr. Brandeis, but his proofreader is not. Five times in a short editorial he appears as "Louis Brandies."

Speaking of Baby Bandits.

Health Commissioner Ruhland is making plans to have measles and whooping cough made subjects of special discussion and consideration at the next annual convention of the American Association for the Study and Prevention of Infant Morality.—From the Milwaukee Journal. " Mr. Woll possesses a voice clear and bell-like in tone and of flexible timber." — $Mason\ City\ Times.$

Willow, willow, Wolly.

Add Trade Jargon.

An addition to the ever-growing egg family was announced by the following notice, which appeared the other day in a local grocery store: "Eggs 8 a 1s. Guaranteed cookers."

"I don't say they're eaters, mind," explained the grocer. "Some would; but they'll cook all right." — From the Manchester Guardian.

What Was Wrong with the Pajamas?

Ample opportunity is also given the star to show how daintily she wears pajamas and overalls, the latter contributing toward her conquest of a Scotch dominie's rather susceptible heart.—From the Springfield (Mass.) Republican.

To the Pure All Things Are Naturalibus.

A bathroom shower will be given Tuesday by Mrs. G. Alfred Plumb, of Carlton avenue, S. E., for Miss Myrta Johnson, whose marriage to Arthur Teagle will take place the middle of March.—From the Grand Rapids Press.

Another J. Huckleberry Lewis.

Huckleberry Charlie Sherman came down to the city from Pine Plains to-day to celebrate his seventy-fourth birthday. He had the rainbow blushing as regards colorature as he passed along the square, "the cynosure of neighboring eyes." He wore a derby hat on part of his head and over the left half of his face. A regulation collar supported a flaming scarlet, flowing tie, which shone out vividly over a white waistcoat. His overcoat was opened and flung to the breezes in order that the accoutrements might be better viewed by the enthusiastic spectators.—From the Watertown (N. Y.) Times.

How Many More in the Family?

We will ask our readers to pardon the lack of news in this week's Gazette, because the editor has been having his round with the grippe. We have found it very debilitating. —From the Bagley (Iowa) Gazette.

All of our country correspondence and a large amount of local news are left out this week, because the editor's better half is having her turn with the grippe.—From the same journal.

Card of Thanks.

I wish to express my appreciation of the services of Dr. O. N. Johnson, who so successfully cured my dog after it had been given up by veterinarians in Fond du Lac and Eau Claire. FRED GARDNER.—From the Appleton (Wis.) Crescent.

Alas, Poor Tabbie!

For Sale—Pedigreed white Angora female cat, 9 months old. Just brought from San Diego, Cal. Selling on account of baby in family. Can't take care of both.

— From the Kenosha News.

Otherwise This Person Seems to Be in Excellent Condition.

Jack C.— I perspire very freely, especially through the hands and feet. Can you suggest any remedy? 2.1 do not breathe through my nostrils, and always feel as though I have a cold in my head. Please prescribe a remedy. 3.1 am a very heavy cigaret smoker. Is there anything to cure one of this habit? 4. What will remove a wart?—From the valued Post's health department.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

National Paper & Type Company in New Quarters.

The National Paper & Type Company has announced its removal to new quarters at 32 to 38 Burling Slip, New York city, and assures its many friends that a cordial welcome awaits them in the new location.

B. C. Nicholson Honored by Kokomo Typographical Union.

In recognition and appreciation of fourteen years of faithful service, the members of the Kokomo (Indiana) Typographical Union presented a handsome rocking-chair to their retiring secretary-treasurer, B. C. Nicholson. The presentation was made at the annual meeting held on July 3. The record of Mr. Nicholson is one of which any man may well be proud, and the members of the union feel that they have lost a valuable officer in his retirement.

Thomsen, Bryan, Ellis Company — A New Corporation.

Incorporation papers for a new printing-plant, with a capital of \$110,-000, were filed on Wednesday, July 5, with the Maryland State Tax Commission. The company will do a general printing, binding and lithographing business, will be located in Baltimore, and will be known as the Thomsen, Bryan, Ellis Company. William Edward Thomsen and Frank T. Ellis, of Baltimore, and James W. Bryan, of Washington, are the incorporators.

C. P. Evans Again Wins Prizes.

C. P. Evans, the energetic Chicago representative of the Miller Saw-Trimmer Company, is again receiving the congratulations of his many friends—and they are well deserved. On July 14 Mr. Evans received word from the home office advising him that he was the winner of both the first and second gold prizes offered the salesmen of the company in a competitive contest for sales efficiency during the six months ending July 1, 1916. The

first prize was \$75 in gold for making the largest number of machine sales. The second prize was \$50 in gold for having the least amount of unsettled business on the books at the close of the contest. In connection with the second prize, Mr. Evans made a clean sweep, having no unsettled business whatever to carry over. Since the close of the contest Mr. Evans has been appointed manager of the Chicago office. Well done, Charlie.

Franklin Club of Ogden, Utah, an Active Organization.

A copy of the June issue of The Home Printer, the organ of the Franklin Club of Ogden, Utah, has come to hand, and it is evident that the printers of that city have an active organization looking after their interests. The publication is issued monthly, and is distributed among the business men of Ogden in an effort to "keep Ogden printing at home," and also to explain the work of the Franklin Club. Through the efforts put forth by the club considerable of the printing which formerly went out of town is now done "at home." One of the trite savings printed in neat form and distributed by the club is: "If you buy your printing and engraving out of town, and if we buy all our stuff out of town, and our neighbors buy theirs out of town, what the H- will become of our town?"

Printers Enjoy Outing.

Members of the Ben Franklin Club of Lancaster, Pennsylvania, were the guests of the Reading Typothete at an outing on Saturday, June 24, and the general opinion prevailed that it was one of the most pleasant events they had ever enjoyed. When the Lancaster men arrived at Reading they were escorted over the city and to the Maiden Creek water station in automobiles, then they were taken over the Mt. Penn Gravity Railroad and to the Tower, later settling down at the Mountain Spring for an afternoon of fun. Various games and races were

indulged in, one of the principal events beinged in, one of the principal game between the Reading men and a nine made up of Lancaster men and supply men. The Reading men turned out to be the losers. A chicken and waffle supper was served before the outing ended.

"The Graphic Arts and Crafts Year Book."

Announcement has been made by the publishers of "The Graphic Arts and Crafts Year Book" that work on Volume VII, for 1915-1916, is being hurried forward with all possible speed, and that it will be the finest review of progress in the printing and allied trades ever produced. The book sells for \$5 a copy, prepaid. The reputation of the book is established, and already over one-half of the coming edition of six thousand volumes has been subscribed for in advance. Orders may be placed through The Inland Printer Company.

Variable-Speed Pulley for Job-Presses.

A variable-speed device with one control-lever, which will start a press, accelerate its speed, slow it down or apply the brake, is offered printers for their job-presses. The Horton variable-speed pulley may be slipped on the driving shaft which is commonly used for the loose and tight pulley. One lever, within easy reach of the pressman, controls starting, change of speed and the brake. The clutch can be released and the brake applied by the same movement of the lever. This style of speed control is made possible by means of a simple arrangement of governor weights and clutch blocks. The one control-lever, by means of a special cam, regulates the pressure of these blocks, giving and holding any desired speed from a few revolutions a minute to the maximum

With the Horton variable-speed pulley it will not be necesary to use a loose or tight pulley-belt shift, brake, nor a variable-speed motor and starting-box equipment. Printers who are interested in this new method of pressspeed control will receive full information by addressing the Horton Manufacturing Company, Minneapolis, Minnesota.

Former Student of the Inland Printer Technical School Wins Success in Australia

It is a source of great gratification to The Inland Printer Technical School to note the success attained by



Mr. and Mrs. Lorne L. Frank Cut by courtesy of The Linotype Bulletin

a large number of its former students, many of whom have found their way to distant parts of the globe. Lorne L. Frank, a former student of the school, who commenced his course in November, 1907, after working in this country for about six years and gaining a reputation as a machinistoperator, finally found his way to Australia, where he has gained success and, incidentally, his life partner. Mr. Frank was engaged by the Parsons Trading Company as salesman in the fall of 1913, which position he secured through The Man and the Field Department of The Inland Printer. Since that time he has sold a large number of linotypes throughout Australasia. The climax of his good fortune came on September 25, 1915, at which time he was joined in marriage to Miss Mae E. Turner, of Auckland, New Zealand. The Inland Printer hereby extends its heartiest congratulations to both Mr. and Mrs. Frank, and wishes them continued success.

Convention of Ohio Printers' Federation.

Plans are well under way for the convention of the Ohio Printers' Federation and the Buckeye Press Association, which will be held in Cincinnati, October 5, 6 and 7. Great credit is due the committee in charge for the remarkable progress it has made since its appointment. The plans formulated show that every endeavor is being made to make this convention one of the greatest ever held in Ohio, if not in the West.

Cost work, salesmanship and printing-office efficiency are what the committee hopes to set forth in the talks of this convention, and well-known printers throughout the country who are experts along their lines have been invited to talk on these subjects.

The committee in charge of preparations consists of C. S. Clark, chairman; Leslie Webb, William F. Kroner, Charles H. Barr, H. Tenfelde, A. J. Braunwart, president of the Federation, and Samuel Oppenheimer, a member of the Executive Committee of that body.

The Hotel Gibson has been selected as headquarters, and the committee is leaving nothing undone to make the convention one never to be forgotten by those attending.

"Relyon Proofing Paper."

The above heading is the name of a high-grade proving paper made for the use of engravers by the Ideal Coated Paper Company, Brookfield, Massachusetts. It is well named, too, for the appearance of the proofs sent us is assurance that the engraver or printer may " rely on " it with implicit confidence to show his plates to the best advantage. The plates selected for these proofs are not of one kind and grade, designed to show the paper to best advantage, but are of various subjects, covering all the difficult work the engraver is called upon to do. Proof sheets such as were sent us may be had by addressing the Ideal Coated Paper Company, Brookfield, Massachusetts.

A Safety Guard for Platen Presses.

The Turner-Bland Company, of Cleveland, Ohio, has devised a safety guard for platen presses of the Gordon type. This simple contrivance effectually prevents the feeder having his fingers pinched between the form and platen. This guard consists of practically four parts - the elbow, the gate-rod, the plunger-rod and the canvas apron. In applying it to a press, all that is necessary is to drill a onehalf-inch hole in the bed of the platen and insert a brass sleeve into the hole. A plunger-rod operates in this sleeve. When the platen moves back and forth it operates the gate-rod with a rocking motion. If the feeder should be tardy removing his fingers from between the closing platen and bed, the gate-rod gently raises his hand out of danger. This safety movement of the gate-rod is positive in its action, hence there is no danger of its failing. It moves just as surely as the platen moves. Printers who really believe in "safety first" will investigate further.

"Efficient Machinery."

Such is the title given a well-prepared and neatly printed booklet, of forty-eight pages and cover, recently issued by John Royle & Sons, of Paterson, New Jersey. Examining further, we find a more complete title, which reads as follows: "Efficient Machinery for Photoengravers, Electrotypers, Printers, Stamp Makers, Die Cutters, and Many Other Trades." Listed in the booklet we find machinery of various kinds tending toward increasing efficiency in the trades mentioned. Among the machines are movable and fixed spindle routers; lining-bevelers; the Royle-Richards ruling-machine; cabinet, column, circular and jig saws and accessories; drills; rotary planer; micro-edger; registering-squaring machines; mounting-tables, etc., all of which should find ready places in upto-date plants. Copies of the booklet, and also other literature, will gladly be sent by the company upon request.

Edward Cook Completes Fiftieth Year with "Leslie's Weekly."

Fifty years of continuous service with the same company is an enviable record, and one that is rather unusual in this day of constantly changing forces. Such, however, is the record of Edward Cook, of Brooklyn, New York, who on July 1 completed his



Edward Cook.

fiftieth year in the employ of Leslie's Weekly. Mr. Cook entered the employ of Frank Leslie on July 1, 1866, as office-boy, and after two years was apprenticed to the printers' trade. He is now superintendent of the Leslie-Judge Company's printing-plant. He has never held a position with any firm not affiliated with the Frank Leslie enterprises or their successors. Despite his long period of business activity, Mr. Cook is still hale and hearty, and it is the hope of his employers that he may long continue in the position in which he has given such royal service. Mr. Cook was born in New York city of German parents, but he says that there is no hyphen in his Americanism.

June Meeting of Connecticut Typothetae.

The June meeting of the Connecticut Typothetæ was held in New Haven on Monday evening, June 5, at the Hotel Garde, thirty-fwe members and guests being present at the dinner. The retiring president, Edwin Campbell, of Waterbury, opened the meeting and thanked the members for their support during his term of office. Mr. Campbell introduced the new president, John R. Demarest, of New Haven, who addressed the meeting with some very appropriate remarks.

Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America, was present and gave a most interesting talk of the work being done by the national body and the plans for the future.

Following Mr. Borden, W. H. Crowe, of the Crocker-McElwain Company, of Holyoke, Massachusetts, gave a very interesting talk on the present paper situation.

Frank Hawes, of Sinclair & Valentine Company, read an interesting paper on the printing-ink situation, and John Carroll, of the service department of this company, explained a number of questions asked him by the members on the different conditions.

The Fabec Distributing Inker for Platen Presses.

The Fabec distributing inker for platen presses is attached under the ink-disk at the left of the feeder, without any change to the press, or the drilling of holes. The attachment may appear rather complicated, but on close examination while in operation it is found to be very simple. The ink is supplied to the disk by the rollers on their downward stroke. The ink is carried in tubes, or containers, which have contact with the rollers as they move downward over the disk. The ink does not strike the disk until it is distributed by the auxiliary or steel cluster rolls, which are an interesting part of the Fabec mechanism. When the rollers return they deposit the ink, thoroughly distributed, on the outer edge of the disk. The steel auxiliary rollers, which are vibrators, are made in two groups. One group, containing three vibrators, is attached to the double-roll saddle; the other, with two vibrators, is attached to the single-roll saddle. These steel vibrators can be adjusted for tension and position with ease and accuracy. A single adjustment regulates the flow of ink in the smallest gradations, from the most delicate film to a heavy flow of ink. Complete control from the front of the press without the loss of

took on state service and research work, some of the results of which were the National Journalism Congress in 1914; short courses for editors, enrolling 250 to 300 practical newspapermen, and the organization of a central bureau to promote more intelligent merchandising methods in the columns of the Kansas press. The State appropriated \$10,000 for this last feature, and the editors subscribed a like sum.



Delegates to Convention of National Editorial Association as Guests of Mergenthaler Linotype Company.

an impression is a feature of this device. Printers operating clam-shell platen presses doubtless will be interested in this new device, as it differs wholly from any other ink-feeding attachment. For particulars, write the Fabec Manufacturing Company, 144 North Twelfth street, Philadelphia, Pennsylvania.

Merle Thorpe to Edit "Nation's Business."

Merle Thorpe, head of the University of Kansas journalism department, has been selected as editor of The Nation's Business, the official monthly magazine of the Chamber of Commerce of the United States. Mr. Thorpe is a former Washington newspaper man, later doing editorial work in Cuba and in Seattle. In 1907 he organized at the University of Washington the first department of journalism in a university. Since then forty-two universities and colleges have established such departments, with 175 instructors and 3,500 stu-

From Washington Mr. Thorpe was called to the University of Kansas at the instance of William Allen White and other Kansas editors. The journalism department at Kansas under Mr. Thorpe's reorganization furnished instruction to 200 undergraduates and

Mr. Thorpe was president of the American Association of Journalism Teachers in 1914; secretary of the Missouri Valley Cost Congress, 1914-1915, and is the author of "The Coming Newspaper." He will take up his new duties at once.

National Editorial Association Guests of Mergenthaler Company.

The Mergenthaler Linotype Company has always enjoyed an enviable reputation for doing things on a big scale, but all previous records were broken by the way this company entertained the delegates and guests of the recent convention of the National Editorial Association in New York.

After the close of official business on Thursday, June 22, the convention made a flying trip through the Brooklyn Navy Yard, at the conclusion of which the delegates and their guests were met by sight-seeing automobiles and conducted to the works of the Mergenthaler Linotype Company, where luncheon was served. During the luncheon interesting tabloid talks were given by P. T. Dodge, president of the Mergenthaler Linotype Company; John R. Rogers; Hon. W. H. Mayes, former lieutenant-governor of Texas: E. H. Tomlinson, the new president of the National Editorial Association, and M. W. Morehouse, superintendent

of the factory. Each guest was presented with a handsome souvenir—
the ladies receiving a small memorandum book, containing a mirror, bound
in green leather; and the gentleme
a large seal leather note-book, both of
which were stamped in gold. After
luncheon the visitors were taken
through the factory, where they saw
many of the most important operations in the making of a linotype.
Each visitor was furnished with a
booklet containing a general description of the factory and a detailed story
of the inspection trip.

At the completion of the trip through the factory, the guests, furnished with round-trip tickets, again entered the sight-seeing automobiles and enjoyed a ride through Brooklyn's famous park system to Coney Island.

A special limited edition of the souvenir booklet was printed for those interested, and a copy may be had by applying to the Mergenthaler Linotype Company, Tribune building, New York.

New Features of the National Printing-Press.

From the National Machine Company, of Hartford, Connecticut, comes the announcement that many important improvements have been incorporated in the National printing-press, an illustration of which appears elsewhere in this issue, all of which make for greater safety, speed, convenience and efficiency. Among these improvements are the following: Adjustments to regulate the pressure of the composition rollers on the ink cylinders, and the vibrators on the composition rollers, to prevent melting of rollers from friction; two new-style automatic vibrators operating without the troublesome little steel crescents; hard-steel cam blocks which slide in oil in the cam-way of the large gear instead of the old-style cam rollers; extra-long turn, while in contact, of the ductor and fountain rollers, and the timing of the ductor roller to deliver its supply of ink from the fountain roller to the distributors at the instant the carriage starts down, giving the distributing system all the time the carriage is going down and up in which to distribute the ink thoroughly before it reaches the form rollers; new instantaneous adjuster bar, with handle enameled to prevent rusting; new safety chase-latch; new hand and foot brake; unbreakable frisket-frame, with grippers depressible at any point and sliding from end to end of the platen without being

removed; ends of platen recessed to prevent pressing overhanging sheets against carriage ways and spoiling them; automatic reset counter mounted on bridge; guards for large gear and fountain ratchet lever; tension spring for holding fountain screws in position and crow-bar room at base of frame. Automatic platenguard and stationary fly-wheel and pulley-guards are furnished to order at a moderate price.

The National is a heavy, rigid, speedy and durable machine, with ample strength for cold and hot embossing, and the company claims that while it covers the field of the ordinary platen press, its superior ink distribution and other improvements make it available for a much higher class of commercial work, including the printing of half-tones and colorplates.

A Complete Catalogue of Brass Rules Issued by Hansen.

The H. C. Hansen Type Foundry, 190-192 Congress street, Boston, and 535 Pearl street, New York city, has issued a large catalogue showing the complete line of brass rules manufactured by the firm. In it are shown the popular Graytone rules; High Art rules, by which term the decorative, figured border-rules are known; half-tone rules, similar in effect to the Graytone rules except, as the name implies, the effects are attained from dots as in the half-tone instead of from straight lines as in the former; labor-saving rules; head-rules; column-rules; odd designs, circles, ovals, diamonds; dashes; braces; corners; and, in fact, everything in the brassrule line.

The various styles are classified under the above heads and printed from strips for ready reference, but, in addition, many interesting combinations are made up as borders for the pages, which are rich in suggestion to the printer.

The book is admirably printed and well bound, and should prove of great service to any one who gives it a place in or on his desk. Any employing printer can secure a copy by addressing the company at either of the addresses given in the opening paragraph of this item.

Old-Time Printers' Association of Chicago Plans Exhibit.

An exhibition of relics and mementoes of early-day printers and printing in Chicago is being planned by the Old-Time Printers' Association. At the quarterly meeting of the association, held Sunday afternoon, July 9, at Hotel LaSalle, a committee was named to confer with officers of the Chicage Historical Society regarding the exhibition and another was named to coöperate with the Eugene Field Memorial Association, trustees of which are Victor F. Lawson, publisher of the Chicago Daily News; William D. Eaton, editor of the Press Club Scoop, and editor of the Press Club Scoop,

Will J. Davis, the theatrical magnate.
The Exhibit Committee is composed
of Col. M. H. Madden, B. Frank How.
ard, Dr. Loomis P. Haskell, Frederick
K. Tracy, Thomas E. Sullivan, John
McGovern and Samuel King Parker.
On the Field Committee was named
President George J. Knott, Peter B.
Olsen, Thomas A. O'Shaughnessy, Albert H. McQuilkin, William C. Hollister, John I. Oswald and John Canty,

Mrs. Emily Beaubien LeBeau, who celebrated her ninety-first birth anniversary at her home, 4400 Michigan avenue, Saturday, July 8, was the guest of honor at the meeting. The day of the meeting was the eighty-seventh anniversary of the day she arrived in Chicago with her father, who was one of Chicago's pioneer printers and part owner of its first newspaper, established in 1833.

Offset a Controllable Element in

Printing. In the filling of rush orders the risk of spoilage from offsetting formerly made it a very uncertain element in such work. In this period a printer may count on delivery of work printed with the proper depth of color and perfectly free from offsetting. The use of Pratt's Anti-Offset in ink has worked this wonderful change. The following are the claims made for this preparation: The medium is a neutral preparation, being neither acid nor alkaline. It will not harm rollers, plates nor litho stones. It gives snap to the color and holds the pigments together, preventing the squashing out of the ink from type and plate edges. It causes the ink to set rapidly, which reduces the time necessary in turning out the work. The luster of the ink is accentuated and the sharpness of the print is noticeable even on soft grades of stock where Anti-Offset is used in the ink. There is a noticeable decrease in the quantity of ink required on a job where this compound is combined with the color. The lay and covering qualities of the ink are improved, which in itself is a taking qualification with pressmen. Litho pressmen find that Anti-Offset, when used in ink, livens up offset work materially and also reduces the amount of ink required.

The Pratt Anti-Offset Company, 1059 Willis avenue, East, Detroit, Michigan, has a special introductory trial offer, which they will make to printers upon request.

The National Printing and Allied Trades Exposition.

In addition to the regular printing and lithographing machinery and processes that will be exhibited at the National Printing, Advertising and Lithographing Exposition, at Madison Square Garden, September 20 to October 7, an effort is being made to borrow the educational exhibit of the Associated Advertising Clubs of the World, shown in Philadelphia during June, also the exhibit of the American Institute of Graphic Arts, and to place these around the sides of the building so as to make the Printing and Allied Trades Exposition of still greater interest to the advertising men and the public in general.

About a quarter of a million people attend this Printing and Allied Trades Exposition, and these advertising and art exhibits, supplementing the machinery and supply end of it, will make the whole affair more interesting than ever. At the same time, it will be a big advertisement for the producers of letterpress and lithographed work.

The management of the exposition has issued an announcement calling attention to the fact that the receivership of the Madison Square Garden will in no way whatever affect the exposition, for the reason that the receiver has been appointed merely to protect the first-mortgage owners.

Slip-Sheeting Made Unnecessary by New Burner.

The Johnson Perfection Burner Company, of Cleveland, Ohio, is equipping both fly and front delivery presses with a new-style burner that is said to overcome objections to ink-drying by heating arrangements. This burner is attached to the fly-stick buffer-rod and is arranged to give a six-inch heat zone for the stock to pass over in delivery. This is said to be ample, even on relatively high speed. The burner is so constructed that the flame is not extinguished when the fly raises the stock from the tapes. The tapes are protected by movable asbestos-lined shields, and the fly-sticks by aluminum sleeves fourteen inches long, these metallic covers being securely attached to the sticks. The burner is asbestoslined to prevent the radiation of heat to the ink-rolls. This arrangement insures full heating efficiency for the stock. In this matter of heating the stock it not only causes the ink to set, but will dissipate any residual electricity, which of course will totally remove any chance for offset when the stock is laid out in piles. It is claimed that this burner is so accurately constructed that the combustion is perfect and there is no waste of gas. It is designed for both natural and artificial gas. Persons interested can secure more complete particulars by addressing inquiries to the Johnson Perfection Burner Company, 1004 Champlain avenue, Cleveland, Ohio.

The Master Cronograph.

The study of lost time and motion has become one of the greatest factors in modern efficiency methods, and no



The Master Cronograph

employer of labor can afford to ignore it. The keenness of competition at the present time demands the saving of all time possible on all operations entering into the manufacturing of any product—and the printer is not exempt.

An effective little device or instrument that should prove of great assistance in motion study is the Master Cronograph, an illustration of which is shown. The Master Cronograph embodies a guaranteed high-grade seventeen-jewel time-piece, together with a computed dial which meets the requirements of all industries. The chronographic feature operates in seconds and fifths of seconds. The figures on the extreme outside of the dial are spaced one second apart and represent at any point of elapsed time exactly what the corresponding output or production per hour is, when the operation is of one minute's duration or less. The figures on the extreme inside of the dial, such as 51, 45, 40, etc., represent operations per hour, when an operation goes past one minute and into the second minute. Between these figures one can easily scale the result

For instance: If it requires 29 seconds to perform one operation, as shown by the stopping of the large hand, the reading, 124, directly under it, is the corresponding output perhour.

If the hand is stopped over 19 seconds, the reading directly under it shows the output to be 190 per hour.

Assuming that the operation is of longer duration than one minute, that the large hand made one entire revolution and went on to ten seconds beyond, or one minute and ten seconds, the reading in that case would be 51 operations per hour, inasmuch as all figures for the second minute are placed on the extreme inside of the dial.

In the case of very short operations it is usually good practice to time ten operations and add a cipher to the amount shown on the computed dial.

Let us assume that it is desired to ascertain the number of strokes per hour of a press or the production of an automatic machine, and while we count ten strokes or pieces, as the case may be, the hand reaches 19 seconds. Reading directly under it and adding one cipher, we have 1,900 as the number per hour.

A standard time must be established for our operations, and this once accomplished, lost time and motion are easily detected, and, with a little tact and diplomacy on the part of the investigator, easily corrected. Protection in this way can be increased, with no increase in manufacturing costs—which means greater profits.

More complete details regarding the Master Cronograph may be obtained by addressing Mortimer J. Silberberg, 122 South Michigan avenue, Chicago, Illinois.

National Editorial Association Delegates See "Times" in the Making.

Hardly had the delegates to the National Editorial Association convertion, held in New York city, had time to register and unpack their holiday raiment than they were off to the big newspaper plant of the New York Times, at Forty-third street, just west of Seventh avenue. In groups, and under expert guides, they were taken through the building from top to bottom, and saw everything there was to see from the wire-room to the shipping-platform.

At the fourth floor they reached the composing-room, occupying the whole 90 feet width of the building, and reaching out 150 feet toward Broadway, that "Great White Way," whose news it absorbs and turns into type with such avidity.

Naturally the interest of the delegates centered in the big battery of five Model 9 four-magazine linotypes, which handle the bulk of the paper's advertising, there being forty-five other linotypes to handle the various other elements of the make-up.

In order that the delegates might have some souvenir of their visit, this section of the plant was interestingly dealt with in a twelve-page booklet, fully illustrated, and showing specimens of the work produced on the linotypes.

Many interesting facts are given about the Times, some of which are that the Times consumes 2,000 pounds of ink and 100 tons of paper each day; that it employs 175 members of the New York Typographical Union, No. 6, and that fifty fast and smoothly working linotypes are used in producing the daily issues of this paper. On the back cover is shown a diagram of its well-planned composing-room.

This little publication has proved so popular that an additional limited number has been printed up for circulation among those who may be interested. While the supply lasts, copies can be obtained by writing the Mergenthaler Linotype Company, at New York, or any one of its agencies — Chicago, San Francisco, New Or-leans, or Canadian Linotype Limited, Toronto.

The Hesse Envelope & Litho. Company.

The story of the growth of any business makes interesting reading, and when that growth has been from a start with practically no capital to a high position among the houses in the same field the story is given added interest. It is for that reason that we take pleasure in giving herewith a brief account of the growth of the Hesse Envelope & Litho. Company, of St. Louis, Missouri, as related to the writer by Frank H. Hesse, president of the company.

Mr. Hesse stated that he started in the printing business for himself on March 1, 1888, with a capital of \$103, renting a room on the third floor of a building at 314 North Third street and paying a rent of \$6 a month. With the \$103 he bought a 7 by 11 Pearl printing-press on the instalment plan from a friend, and also a typerack, an imposing-stone and a few fonts of type. He did not spend the entire amount of cash available, as he realized the need of some money to pay rent, a salary of \$2.50 a week to a boy who fed press and ran errands, and also for other purposes. He went out soliciting orders for printing, set the type and sent the boy out with a proof for the customer's O. K. Then he would lock up the type, put the form on the press, make it ready and let the boy feed it.

After doing business for one year in that room, Mr. Hesse was notified that he would have to leave, as the entire first floor had been leased to another printing concern which did not want a small printer in the building. Accordingly he sought quarters elsewhere, and finally located in two rooms in a building at the southeast corner of Second and Pine streets, paying a rent of \$15 a month and assuming the firm-name of F. H. Hesse Printing Company. These quarters, however, were outgrown, and in February, 1894, a larger place was secured. The business continued to increase, several other changes being made necessary by the constant addition of new equipment, and also the addition of an envelope-manufacturing plant, until in June, 1904, the fourstory building at the northwest corner of Main and Vine streets was purchased and the entire busines moved in the following November. In August, 1912, the adjoining building on Main street, of five stories and basement, was purchased.

The company now occupies the two buildings from 501 to 507 North Main street, the corner building, of four stories and basement, being given over to the factory and offices, the adjoining building being used as a warehouse, with fire doors on each floor in the wall separating the buildings.

The fourth floor of the corner building is given over to the lithographic engraving department, the steel and copper embossing department, and also the hand-folding department where the girls make special sizes and shapes that can not be made on the regular machines.

On the third floor is the machineshop, the cutting department and the cutting department and having a capacity of from 50,000 to 60,000 a day of all standard sizes.

On the second floor is the printing department, which is equipped to turn out any class of work required.

Part of the first floor is given over to the offices. On this floor will also be found two Harris and one Potter rotary offset presses, one Wagner paper-curing machine and one rotary saw.

The business was incorporated under the laws of Missouri in October, 1990, under the firm-name of Hesse Envelope Company, with a capital stock of \$15,000, and in September, 1902, this capital stock was doubled, and has been increased since that time. In November, 1908, application was made to the Secretary of State to change the firm-name to Hesse Envelope & Litho. Company, and was promptly granted.

At the annual meeting of the stock-holders, held in the offices on January 19, 1916, the old Board of Directors was reelected for the fiscal year. This board consists of Frank H. Hesse, Fred L. Luth, G. Eyermann, Jr., Otto Hesse and H. Ottens. At the following meeting of the Board of Directors, Frank H. Hesse was elected president and treasurer; Fred L. Luth, vice-president, and H. Ottens, Secretary.

The plant is now one of the best equipped in the West. A large portion of its product is sold in St. Louis, but it also feeds the West, Southwest and Southeast. The motto of the company is: "If it's an envelope, we make it — No order too large or too small."

Casting Endless Leads and Slugs by Typecasting Machines.

When the first linotype machinist, in order to more easily eject a slug "stuck in the mold," partially drove out the slug, and, by allowing another cast of metal to be made in the mold, caused the second cast to fuse to the first, which, when ejected, formed a single slug of abnormal height, he made the first step in the direction which has brought about the casting of continuous strips of leads, slugs and rules in typecasting machines.

This idea has been developed to a high state of perfection in the montype and the Thompson typecaster, and attachments have also been invented for these machines which automatically cut the cast strips into labor-saving lengths as it comes from the machine.

In the Thompson typecaster, the simplicity of construction, which is so marked a feature of the whole machine, is evident in the manner of casting endless material, as well as cutting it into lengths.

No special mold is required, the standard mold and mold bodies being used, and endless strips of leads, slugs and rules are cast in all body-sizes from two to forty-eight point, in much the same manner as type is cast by this machine. Mr. Thompson explains that it is as though a wide type were cast in the mold and then only partially ejected (the vertically moving mold part which ordinarily closes the open end of the mold having been removed) and then another cast is made in the mold behind the first piece cast, to which it fuses and adheres, the two sections then being moved forward and the casting and fusing action repeated. Only slight modifications are required Another desirable feature is found in the fact that regular linotype border and rule slide matrices are used for producing the faces, and the wide variety of these shown in the linotype catalogue are thus available at small expense.

The first exhibition of this attachment was made at the recent A. N. P. A. convention at the Waldorf-Astoria Hotel in New York city, where

sticks as a token of their esteem. Mr. Phillips explained that the gift " was selected with the knowledge that it was Mr. McClure's greatest pleasure to share the fruits of his success with his wife; accordingly for a memento of his tent anniversary, the gift selected was one in which she, too, should have a share."

Mr. McClure turned the tables by announcing that to celebrate the anni-



Float Representing the First Paper-Mill in the United States, Exhibited by the Martin & W. H. Nixon Paper Company, during the Advertisers' Convention in Philadelphia, June 26.

to enable any Thompson typecaster now in use to cast endless strips, and outstanding machines are rapidly being equipped with the attachments.

The cutting-off device is another example of simplicity in mechanism. An ordinary slugcutter is mounted in the place of the regular type-receiving stick on the machine, the cutter being operated by an arm and a cam attached to the end of the cam shaft outside of the machine base. An adjustable finger lies in the path of the slug as it advances, and, upon contact, the cutter is thrown into action to cut the slug, which is dumped and stacked on a small table in a clever and simple manner.

The entire outfit can be attached to and removed from the machine in ten minutes, and the change from casting type to casting leads, rules or slugs made in that length of time. it created something of a sensation and resulted in the booking of many orders for these machines.

The Youngstown (Ohio) "Telegram" Insures Employees.

On Saturday evening, June 17, representatives of all departments of the Youngstown (Ohio) Telegram gathered together and tendered a surprise dinner to Samuel G. McClure, in commemoration of his tenth anniversary as owner and publisher of the paper. Seventy-five or more, including all the editorial staff, the business staff, and men from all of the other departments, enjoyed a sumptuous spread, after which several of the members of the force made short talks. After the talks the toastmaster of the evening, Owen M. Phillips, on behalf of the employees, presented Mr. McClure with a pair of handsome silver candleversary he had arranged, as a gift, to insure for \$1,000 every one of his employees who had been with the Telegram six months or longer. The money is payable to the heirs in case such employee dies while in the service of the Telegram. He had arranged, he said, to have the insurance go into effect Sunday, June 18, which was the exact date of the anniversary. The announcement was received with surprise and pleasure, particularly as it was explained by Mr. McClure that it was done with a view to taking care of those whose faithful service has been the means of making the Telegram the successful institution it has become. In a reminiscent mood, he recalled the time when as a young man, with slight provision made for the future, he would have been greatly relieved to know there was \$1,000 left for his loved ones in case anything happened to himself. He made up his mind then, he said, that if ever he was in a position to employ others and to take care of them by providing a life insurance for the benefit of their heirs, he would do so.

Mr. McClure further stated that present conditions were more than healthy, and if anything like prosperity kept up, the insurance principal would be increased from year to year the prosperity of each year to determine the increase.

News Items from the United Typothetæ and Franklin Clubs of America.

Joseph A. Borden, secretary of the United Typothetæ and Frankin Clubs of America, who has been spending the past two months in the East in the interest of organization work, has returned to national headquarters.

F. W. Fillmore, cost accountant, who has been at national headquarters compiling the 1915 Composite Statement of Costs, is at present engaged in installing Standard cost systems in two of the large plants in Chicago.

Harry S. Stuff, western representative, is at present in Cincinnati in the interest of the creative selling plan for printers and advertisers being promoted by the national organization. Mr. Stuff addressed the convention of the Associated Advertising Clubs of the World at Philadelphia last month, and also spoke at the convention of the Tennessee Printers' Federation, held in Knoxville during the middle of June.

The Thirtieth Annual Convention of the United Typothete and Franklin Clubs of America will be held at Atlantic City, September 12, 13 and 14, and will be one of the best ever held by the organization. Speakers of national prominence in printing and advertising circles will be on the program, which insures lively and educational topics of vital importance to the printing craft. Every printer owes it to himself and the printing business to attend this convention.

The Price-List Committee has prepared a booklet, entitled "Classification of Bindery Operations and Operation Numbers." This is a treatise on a system to compile records of various operations performed in the bindery. The booklet will be sent to printers who desire information on the subject. It will pay each individual well to investigate the system of collecting records of bindery production. Write the national headquarters, 550 Transportation building, Chicago, Illinois, for a copy of this booklet. The Composite Statement of Cost for the year 1915, which is now being completed for publication and which will be issued within a very short time, shows an aggregate total pay-roll and general expense of \$8,750,000; for the year 1914 this aggregate amount was \$5,614,000, and for 1913, \$1,604,000. One can readily judge from these sums that many more Standard cost systems have been installed in various printing-plants since the year 1913, as these figures are collected from Standard cost-system users.

Prior to the convention of the Associated Advertising Clubs of the World at Philadelphia, in June, the United Typothetæ and Franklin Clubs of America, with the assistance of H. H. Cooke, chairman of the Graphic Arts Association, issued letters to the printers throughout the country, urging attendance at the convention, particularly the Graphic Arts Department. As a result of this effort, more than two hundred members of the United Typothetæ and Franklin Clubs of America were present, while heretofore there had been but a small fraction of that amount.

The Service Bureau has been quite busy during the past few months. The report for April, May and June shows that 583 lines of service were rendered the membership.

The Paper-Supply House de Luxe.

When the new midtown main offices and warerooms of the Beekman Paper & Card Company, Inc., at 318 West Thirty-ninth street, Just west of Eighth avenue, in the midst of the new graphic arts section of the city, were opened for business during the latter part of May, a great stride was made toward the realization of Max Greenebaum's long-cherished ambitton to have the best, if not the biggest, paper-supply house in the East.

Entering the spacious offices on the main floor, one is immediately impressed by the magnificent scale on which it is evident everything has been done. There is a keen realization of the time, study, money and intelligent effort that were expended to produce the result.

The plan and physical features of this new building lend themselves readily to the production of artistic yet practical effects. The entire front of the main floor is devoted to the showroom and offices. These comprise a spacious, inviting reception lobby, occupying the entire depth of the offices, immediately adjoining which are the convenient and comprehensive sample-files and files of other relative data. Next in order come the billing and accounting departments, with the executive and private offices taking up the rest of the one side. The quarters of the selling force, the purchasing, stenographical and mill-order departments occupy the other side. The entire office-furniture equipment is in mahogany, and a fine, artistic effect is produced by the use of a beautifully paneled partition, twelve feet high, which extends the entire width of the main floor and separates the offices from the stockroom for cardboards, writings and other flat papers, and envelopes.

The ceiling of the main floor is eighteen feet high, giving an air of spaciousness, which, together with the excellent natural light, combines to make ideal conditions for showroom and offices.

The balance of the main floor, which extends 125 feet in the rear of the offices, is devoted to the stockroom for the many popular and diversified lines of cardboards, writings, cover-papers, envelopes, etc., which the company carries. Section after section of shelving, towering almost to the ceiling, is filled with stock. In the extreme rear of the main floor, for a distance of ten feet extending along its entire width, a skylight literally floods the place with light. Here are located the out-of-town mail-order departments which will be made most important features of the business.

A special interior stairway from the main floor leads to the lower level. Here is an unusually high and wellventilated stockroom which is only ten feet below the street level. Windows extending above the street level and along the entire width assure an abundance of light and air. Here the cases and bundles are stored, and here, also, are the well-equipped receiving and shipping departments and the cuttingroom. A chute from the sidewalk to the lower level for the speedy handling of cases and bundles is also a feature, as is also an interior electric elevator of large capacity which operates between the lower level and the main floor delivery department. To aid and further expedite the handling of outgoing shipments, a private runway is provided, making it possible for the motor trucks (of which there are two just recently purchased, each of twoton capacity) to back right up to the freight elevator. There is also an electric conveyor which will carry paper from the main floor, delivering direct to the shipping-tables on the lower level. This device will also be

used for conveying paper, etc., from the lower level to the main floor.

Passing through all the departments and noting the large stock and fine equipment, one is instinctively impressed with the excellent and efficient manner in which the entire establishment was planned and executed.

A most cordial invitation to visit and inspect the new establishment is extended by Mr. Greenebaum, not only to customers but to every one who may The Force-feed.—With a can of ink set in place in the fountain, pressure from below forces the contents of the can up through the spout onto the distributor. This pressure is supplied by a screw-spindle serving as a jack, the motion of which can be regulated by adjusters. The regulation of the ink supply can be set before running a job, and when once properly set for a given run, is to be left alone. Only two screws are manipulated in setting

obviates the unpleasantness of handling ink, dispenses with the custom of throwing out unusued ink at the time of wash-up, keeps the stock of inks from exposure to dirt and air, and, through its cleanliness, incidentally saves type from the gradual wear from the grit of dirty ink.

3.— The simplicity of cleaning up saves time. Inasmuch as the inked surfaces of the mechanism are all exposed to the distributor, wash-up oc-



Showing the Bullis Ink Fountain and Distributor Attached to Press.

be interested, particularly to those from out of town, for whom special facilities are gladly provided for the receiving and sending of mail, etc.

The original establishment at 56 Beekman street, New York city, will still be maintained as the down-town branch, and with a private direct wire connecting both establishments, four outside truck lines and two large-capacity motor trucks, orders for all parts of the city and the metropolitan district will be expeditiously handled.

The Bullis Ink Fountain and

A novel mechanism of interest to platen pressmen is a combination ink fountain and distributor, invented and made by H. M. Bullis, of Milwaukee, Wisconsin. The unique feature of this device lies in the use of a forcefeed mechanism designed to give the supply of ink directly from the standard-sized cans in which ink is supplied to the trade. Spouts for cans of various sizes are made to fit snugly over the surface of the contents. These spouts are left in place in the cans, each can having its own spout, and the stock of inks is thus kept upon the ink-shelf, ready for insertion into the force-feed attachment on the press. When a can is not in use, the exposed end of the spout is kept covered by a cap.

the adjustment, giving about one hundred and thirty gradations of supply, ranging to accommodate any size form of type, from a very small form up to the full capacity of the press. Dials indicate the positions of the regulators, and a little experience with the use of different inks on forms of various kinds soon teaches one the suitable positions at which to set the indicators.

The Distributor .- With the ink being fed out in minute quantities, the mechanism then proceeds to distribute it. A roller oscillates to and from a small rotating disk on the fountain to the upper area of the disk on the press, making two strokes per revolution of the press. This roller picks off the minute quantities of ink discharged from the spout, and carries these back and forth from one rotating disk to the other. In this way the ink is well worked out before the press disk carries it within reach of the press rollers. Two small auxiliary rollers may also be attached to the distributor for use with heavy inks or when a job requires an unusual discharge from the feed.

It is pointed out that the use of this fountain has the following advantages:

1.— The double distribution, first by the attachment and then by the press rollers, eliminates "fountain-marks."

2.- Confinement of ink to the can

curs along with the cleaning of the press.

4.— Facility in changing inks and colors is an advantage incident to the use of the spouted cans and to the ease of wash-up.

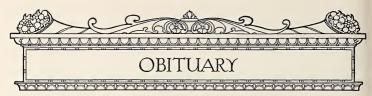
5.— The accuracy and definiteness in the adjustment of the ink supply does away with the usual guesswork in starting a fountain. The indicators once suitably set, further attention is saved.

6.— The use of ordinary cans of half-pound and one-pound sizes enables one to reduce and to mix inks on the premises, and in any desired quantity up to the capacity of the can used.

To sum up, cleanliness, economy in inks, saving in time, more evenly inked work, and a consequently increased and improved output seem to be the benefits which the device is designed to yield.

George E. Finlay Finishes First Year at Carnegie Institute.

George E. Finlay, son of President Finlay, of the United Typothetæ and Franklin Clubs of America, has just finished with credit his first year in the printing department of the Carnegie Institute of Technology at Pittsburgh. Mr. Finlay is a graduate of Williston Seminary and is preparing to follow his father's footsteps in the printing business. He has taken up the school-work with great interest.



Bernard H. W. von Zastrow.

Bernard H. W. von Zastrow, vicepresident of the Gugler Lithographic Company, of Milwaukee, Wisconsin, and one of the oldest lithographers in Milwaukee, died suddenly Wednesday morning, July 5, in the Wisconsin National Bank, whence he had gone to make a deposit for his company. Mr. von Zastrow was seventy-seven years of age. He learned his trade as a lithographer while a boy, and for many years had been identified with the Gugler Lithographic Company. In spite of his advanced age, he maintained an active interest in the affairs of the company. He was a veteran of the Civil War, having enlisted in the Twenty-fourth Regiment, Wisconsin Volunteers.

John Franklin Streeter.

John Franklin Streeter, of Belvidere, Illinois, died Sunday evening, July 2, at his home, 114 East Lincoln avenue. Mr. Streeter was born in Newburg, Illinois, July 22, 1849, and as a boy went to Belvidere with his mother. For nineteen years he published a newspaper in Cambria, Wisconsin. Three years ago he returned to Belvidere, where he opened a printing-office. For the past eight years Mr. Streeter had been in declining health and failed rapidly for the last four months, being confined to his bed for the two weeks preceding his death.

George Thompson.

The grim hand of death continues to reap its harvest among the veterans of our industry, and with the passing of each one we are made poorer. Among those recently taken from us is one who probably was the oldest printer in the United States, George Thompson, eighty-six years of age, who died in the Allegheny County Hospital of in-juries received when struck by an automobile on July 4.

Mr. Thompson entered the composing-room of the old Pittsburgh Gazette as an apprentice during the late forties. In 1870, with the late Thomas Wright, he established the Mirror, and later was employed in the composingrooms of various Pittsburgh newspapers.

He was one of the most picturesque characters of Allegheny County, and was widely known because of his remarkable resemblance to the great steelmaster, Andrew Carnegie. He always wore a silk hat when upon the street.

At a Fourth of July celebration in the South Hills, Tuesday, Mr. Thompson was introduced as "Andrew Carnegie to a horde of school-children, and he lived up to the character by distributing boxes of candy and fireworks to the children. At the conclusion of this, one of the attendants at the celebration offered to take Mr. Thompson to his home in his automobile. But Mr. Thompson jocularly remarked that if he rode in an auto he might really be taken for Carnegie. So he rode off in a street car. It was while crossing the street to change cars that he met his death.

Harry P. Myrick.

A brilliant career as a newspaper man was brought to a close on Saturday, July 1, when Harry P. Myrick, editor of the Wisconsin state printing board, departed from this life. While in ill health for more than a year, Mr. Myrick had held to his post, and with the exception of about three weeks had been active in the affairs of the printing board since his appointment last August, at which time the new board began its work.

Mr. Myrick was born in Pontiac, Michigan, August 27, 1857. He graduated from the University of Michigan in 1881. During his university course he was the correspondent of the Detroit Free Press, in this manner paying his college expenses. It was this work which changed his life plans. He had intended to take up the study of law after completing his letters and science course, and with this end in view had been doing work in the office of Judge Thomas Cooley, the distinguished Michigan jurist. But his success as a news writer brought

him many offers of employment as a reporter, and the immediate need for an income induced him to give up the thought of being a lawyer. In 1882 he was employed on the Chicago Dally News, and from there went to Milwaukee in April, 1883.

His successful career as managing editor of the Seatinel, and later as editor-in-chief and general manager of the Free Fress, is a permanent part of the newspaper history of the State. He was for about twenty years the most influential editor of the State, in the sense of his judgment being so generally relied upon.

Maj. T. B. Heiston.

Maj. T. B. Heiston, for the past fifteen years an employee of the Government Printing Office, at Washington, D. C., died on Tuesday morning, July 4, at the age of seventy-five years. He was a native of Texas, where he resided until he went to Washington, and where he was well known as a writer of merit, having collaborated with Gen. Marcus Wright on stories of the Civil War. Major Heiston was a veteran of strenuous campaigns during the war, enlisting early and being engaged in many of the historic conflicts with which Texas was identified. He rose rapidly for gallantry, and finally became major on the staff of Gen. Charles Cooper.

Edward L. Long.

Edward L. Long, a well-known printer of Pottsville, Pennsylvania. passed away on Wednesday, July 5, after an illness lasting over a period of ten months. Mr. Long was born in Pottsville on May 13, 1866. After attending the public schools he learned the printing-trade and, later, started in business for himself, continuing until the time of his death. He was actively identified with all movements for the betterment of the community in which he made his home, was an enthusiastic church and Sunday-school worker, and was always willing and eager to do anything for the uplift of humanity.

T. R. Burnett.

T. R. Burnett, one of the pioneer printers of Texas, passed away Tuesday, June 27, at the age of seventyfour years, at his home in Dallas, where he had resided for more than thirty years. Mr. Burnett was a Civil War veteran, serving in Polignac's Brigade, Texas Cavalry. During the war he wrote a number of short stories and poems, which he published in book form under the title, "Confederate Rhymes," giving a volume to each surviving member of the brigade. He also published several other books. and was engaged in the printing and publishing business for many years. At the time of his death he was publishing Burnett's Budget, a monthly religious magazine.

John Maley.

Another veteran has departed from our ranks in the person of John Maley, one of the oldest employees of the Government Printing Office, who died at the age of eighty-two years, on Tuesday, July 4. Mr. Maley, also, was a veteran of the Civil War, serving in the Fifteenth Massachusetts Regiment. For three months he was confined in a Southern prison. Prior to the war he learned the printing business in the office of the Worcester (Mass.) Spy, John Milton Earle, editor.

Alfred Pye.

With profound sorrow we learn, as this issue goes to press, of the death of Alfred Pye, who for many years was closely identified with the work of THE INLAND PRINTER. For thirty years Mr. Pye was connected with the composing-room of The Henry O. Shepard Company, resigning his position as foreman of the publication department on April 24, 1913, in order to make his home among his grown children in San Francisco, California.

Mr. Pye became a contributor to the columns of THE INLAND PRINTER with the second issue of the first volume, and continued for a number of years, writing on various subjects, the most valuable from an educational point of view being a series of articles on "Hints to Apprentices." He also had charge of the "Specimen Review" department for a number of years.

Mr. Pye was born on November 7, 1853, at London, England. At the age of fourteen he entered the printingoffice of M. S. Rickerby, in London, as copyholder, and was apprenticed for seven years, receiving a thorough education in job and book work, and remaining in the same office until May, 1883, when with his wife and two small children he left for the United States, arriving in Chicago on May 21.

After his arrival in Chicago he worked for a few months in the job department of the Northwestern Lum-



Alfred Pve.

berman. He then started work with the firm of Shepard & Johnston - the predecessor of the present Shepard house - remaining for about a year and leaving to take charge of the composing-room of A. Zeese & Co.'s electrotype foundry. This position he resigned to take charge of the printing department of Marder, Luse & Co.'s typefoundry. He held this position for about two years, when the ninehour work-day strike took place and he resigned. When the strike was declared off he went to work for The Henry O. Shepard Company and remained with this company, having charge of the publication department from 1888 until the time of his resignation. While in charge of the book and job department of The Henry O. Shepard Company, Mr. Pye had supervision of the production of THE INLAND PRINTER in the composingroom. Upon his resignation, the company presented Mr. Pye with a handsome gold watch, appropriately inscribed, in recognition of his service.

Previous to his departure from Chicago, Mr. Pye was active in the affairs of Chicago Typographical Union, No. 16, for the last few years being chairman of the board of pension trustees, and upon his leaving the city a set of resolutions was drawn up by the officers and presented to him in appreciation of his services to the craft.

Mr. Pye passed away on Thursday,

July 20, in Alameda, California. He had been ailing for some time, and from letters received by friends it was evident he knew the end was not very far distant. A man whom to know was to love and honor, Mr. Pye had a wide circle of friends, and the news of his death was a great shock to all.

Eugene Lane.

Eugene Lane, since 1881 identified with the local paper of Suncook, New Hampshire, as printer, editor and manager, passed away on July 15 at his home, after several weeks of severe suffering. Mr. Lane was born in Limerick, Maine, December 25, 1856, and was educated in the public schools and Limerick Academy. At the age of fifteen years he went to Augusta, Maine, and entered the Gospel Banner office to learn the printer's trade. He remained in this office six years, the last four years having entire charge of the whole printing establishment, which at that time was the largest Universalist denominational book-publishing house in the country. In 1881, Mr. Lane went to Suncook, and since that time has been identified with the local paper as printer, editor and manager. Besides conducting his own paper, he contributed to other papers in the State, and for several years was the agent of The Associated Press. Of late years, in view of failing health, he has been the only correspondent of the Suncook Press. He was appointed postmaster in June, 1898, for four years, and served sixteen years.

OLD NEW YORK "JOURNAL" IN FILES OF WISCONSIN STATE HISTORICAL SOCIETY.

A file of The New York Weekly Journal, published by John Peter Zenger, from 1733 to 1750, constitutes a recent valuable addition to the newspaper collections of the Wisconsin State Historical Society at Madison. This is the fourth largest collection of the Zenger journals in the United States and it is the only one west of the Alleghenies.

John Peter Zenger is known as the "father of the freedom of the press," because in 1735 he was tried in a libel suit for publishing "false and malicious" statements against Governor Cosby of New York, who had removed from office Lewis Morris, the chief justice, for deciding against him in a suit about his salary. The acquittal of Zenger established the freedom of the press in North America, and wrought an important change in the law of libel.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" move ment has many phases. This is one which especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Machinist-Operator.

(3481) Ten years' experience as linotype operator. Can deliver an average of five thou sand ems an hour for eight hours. Also understands and has installed cost system. Desires position where the best product of the machine is demanded and paid for. Twenty-seven vears of age. Married.

Linotype Operator.

(3482) Linotype operator desires position on straight matter, or as straight-matter hand compositor where the work is steady.

Desires to Learn Advertising.

(3483) Young man, twenty-one years of age, a student of methods of advertising and selling, desires a position in the advertising department of some good concern where he can learn the business thoroughly.

Compositor and Monotype Operator.

(3484) Job and ad. compositor and monotype operator (4,000 ems an hour) desires permanent situation. Capable of handling small shop. Anywhere in Middle West. Forty-two years of age. Union

Salesman and Estimator.

(3485) A man of wide experience in the printing field, having a thorough, practical knowledge of both the manufacturing and selling ends of the business, as well as doing considerable buying, is seeking an opening where this experience, coupled with earnest endeavor. will open the way for further advancement. Executive and administrative ability.

Seeks Opportunity for Advancement.

(3486) A man who has been in charge of a plant consisting of five linetypes and bindery. and has had full charge of the work from beginning to the end, would like a position where he can advance himself. Prefers to be located around St. Louis, but will go anywhere if position is permanent. Thoroughly familiar with linotypes and with lino-tabler system. Capable of working on proof desk.

Seeks Position in any Department of Newspaper or Printing Company.

(3487) Educated young man of integrity, full of ambition and energy, seeks position in any department of newspaper or printing com pany where there is a chance to learn every thing in the line of newspaper or printing work. Has experience as circulation man and can show good results.

Paper-Ruler.

(3488) Desires position in West or South, Twenty years' experience on the best grade of blank-book and loose-leaf ruling. Can estimate, and is capable of assuming charge of ruling department.

Bindery Foreman.

(3489) Practical all-around bindery foren, twenty years' experience, would like to make change. Understands estimating, handling of help and most all bindery machinery, including folders, embossers, etc. Thoroughly anderstands ruling, forwarding and finishing, and is familiar with loose-leaf work.

Interest in Printing-Plant for Sale.

(3490) A good opportunity is offered to purchase one-third interest in a printing-plant located in Idaho. Consists of linetype, cylinder and two new job presses, stitcher, perforator. and all kinds of type. Printing two weeklies for outside parties, and has, in all, six publications. Plant invoices about \$7,000, with about \$2,000 indebtedness. Will sell or trade for weekly paper in the Northwest.

All-Around Printer.

(3491) Thoroughly familiar with composition, Gordon-press work, all makes of cylinder presses, also folders, stitchers, cutters, etc. Capable of handling help, and as a workman can make good in any department. Would consider a position of responsibility, such as manager, superintendent, assistant superintendent or foreman, according to size of plant. Experienced in buying stock inks, etc. Three years in charge of stockroom, bindery and Gordon presses: two years as foreman: past two years as editor and manager of publishing concern. Is anxious to locate in a city where modern conveniences are at hand.

Linotype Machinist.

(3492) Experienced linotype machinist of both scholarly and business-like qualifications is seeking an opening in an office of the first magnitude. Will consider a foremanship, or may invest in an exceptionally good proposition. Habits and references the best

Pressman.

(3493) Seventeen years' experience on all makes of web machines and especially expert in operating 12-page Duplex flat-bed presses Can furnish best of references as to character and ability. Will consider only a permanent position. Prefers Montana or west coast States, but will go anywhere. Married.

Photoeneraver.

(3494) Photoengraver with sixteen years' experience, specializing at the finishing branch but well versed in other branches also, is seeking a position with a firm desiring a man of experience and integrity to either represent to the trade or superintend. North central States preferred

Opening for Partner.

(3495) Owner of established job-printing, rubber-stamp, badge, seal and stencil business in California is seeking a good man as a partner. Good opportunity to secure interest in a long-established and paying business at once at a reasonable price.

Linotype Machinist-Operator of Exceptional Experience and Ability.

(3496) Linotype machinist-operator of exceptional experience and ability, graduate of school of advertising and writer of a number of technical articles for trade journals, as well as several books on linotype work, is seeking an opening where his ability and experience can be used to advantage and will offer opportunity for further advancement. Prefers Boston or New York, but will go anywhere if opportunity is offered. Highest references as to character, etc.

Printing Salesman and Advertising Man.

(3497) Experienced, high-class printing salesman and advertising man, qualified to han dle anything in the newspaper or job-printing business, desires connection with first-class. growing concern where conservative judgment combined with pleasing personality and ability to do things, will be of use. Sixteen years' experience as all-around country printer, cylinder and platen pressman, catalogue hand compositor, accomplished photographer and photoengraver, familiar with all methods of reproductive illustration processes, also considered an expert linotype operator and machinist. Prefers Middle West, but will go anywhere for right kind of opening. Would consider superintending good plant. Best references.

Working Foreman.

(3498) A man with twenty years' experience in the printing business and familiar with modern methods used in producing high-grade letterpress work, seeks position in good-sized southern city with first-class, growing firm. Ten years as foreman of medium-sized shops Knows stonework, specialist on job and ad composition, and general commercial work. Familiar with layouts for linotype. Temperate and trustworthy.

Linotype Operator.

(3499) Painstaking and ambitious man, high-school graduate, desires position in newspaper or book office where a beginner on the linotype would be given an opportunity to develop speed. Can set from 2,000 to 3,000 ems an hour. Can make changes and attend to ordinary adjustments on No. 1 and No. 5 machines. Five years in newspaper office as hand compositor, assistant make-up, proofreader, copy editor, etc. Would work for small salary to start if opportunity for advancement is offered, or, if preferred, would work on piece work. Prefers position around New York city or anywhere in New England States.

Linotype Operator.

(3500) Thirteen years' experience at the printing-trade. Has worked at the case in both job and make-up departments, and on presses, and has ability to do good work. For six months had the care of a Model K linotype and can set 2,500 to 3,000 ems an hour with clean proofs and keep machine in good order. Prefers linotype work, but would be willing to help with other work. Twenty-nine years of age.

Opening for All-Around Utility Man.

(3501) A printer in the Northwest desires to make connections with an all-around utility man to assist him in running a small but upto-date job-office. Wages, \$24 a week. Union.

climate and high citizenship.

Good, progressive city of 10,000, with delightful Opening for First-Class Bindery Foreman.

(3502) A good opportunity is open for a first-class bindery foreman having all-around experience. Plant located in Ohio. Full particulars must be given in first letter.

THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

THE INLAND PRINTER COMPANY 632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 57. AUGUST, 1916.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eightly-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Company. No loreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PHINTER as an aftertishing medium is unusuestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space

THE INLAND PRINTER reserves the right to reject any advertisement

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RATHEY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, Lon-don, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C.,

WM. DAWGON & SONS, Cannon House, Breams buildings, London, E. C., England, E. Sons Lifamich, General Agents, Melbeurne, Sydney and Adelaide, Australia. ARX. COWAN & SONS (Limited), Weillinston, New Zenland, E. H. SONS (Limited), Weillinston, New Zenland, E. H. SONS (Limited), Weillinston, New Zenland, E. H. CAMMES, 150 Boulevard dis Montparnasse, Paris, France, Jolin Dinkinson & Co. (Limited), Cape Town, Durban and Johannes-Jan VAN ONGSHATAKTIN, 3 rev Ulia Hermona, Brussels, Belarium. A. OUSBHOONS, 23 Avenue de Gravelle, Charenton, France, EASSEN MORGENBAR, Dennewittant, 1, Berlin W. 75, Germany.

Price for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Windord," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more increming are taken. Gash charged the control of the country of advertisers.

BUSINESS OPPORTUNITIES.

WE CAN SELL YOUR MACHINERY - For 18 years we have been SOLULI JULK MACHINERY — For 18 years we have been successful agents for established manufacturers of printing-presses and allied machinery; our present added facilities and efficiency place us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBBS-BROWER CO., 261 Broadway, New York city.

PARTNER WANTED by present owners of leading printing, binding, publishing and office-supply company of Western State, with a few thousand dollars in capital and experience in directory business, or as advertising salesman; must make good on salary before becoming interested. G 185.

WEEKLY NEWSPAPER AND JOB PLANT in good Oregon town rich agricultural section; clearing nearly \$2,000 yearly; healthfu climate; hunting, fishing, etc.; price \$1,200; \$800 cash, balance of time. G 187.

FOR SALE—Half-interest or all of one of the best and most up-to-date printing-plants in East Tennessee; 1 linotype machine, 1 cylinder, 4 jobbers, ruling-machine equipment. G 184.

WANTED — Practical printer, capable of taking charge of modern shop in a growing lidaho city; must have some money to invest if position proves mutually satisfactory. G 157.

PRINTING-PLANT FOR SALE, in the heart of a fine manufacturing district in Chicago: well equipped for commercial work; \$1,500 on time, or can make good cash price. G 191.

FOR SALE — A \$5,000 office; will sell at a big discount for eash on account of health; these are facts which we can prove to you, G 159.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason — age of owner. G 130.

ENGRAVING METHODS

ANYHODY CAN MAKE CUTS on ordinary sheet zine at triding cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, St. Circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

ANY PRINTER who can take a snap-shot can make half-tone cuts by the Canfield Method of Photoengraving. Have you a camera? Parsince defined method of Photoengraving. Have you a camera? Particulars and specimens, two stamps. H. CANFIELD, 153A Maplewood av., Germantown, Philadelphia.

FOR SALE.

FOR SALE—Two zinc grainers, 36 by 57 and 32 by 57 inches; one varnishing machine, 25 by 50 inches (may be altered to take up to 28 by 50) and one "Shinedewend Relianee Midget" engravers' proofpress with platen 14½ by 18½; this press is in the very best of condition, equal to new in every respect. Best cash offer takes them. dition, equal to new in every respect. Best cash offer GILBERT, HARRIS & CO., 416 N. Laramie ave., Chicago.

FOR SALE — Model 90 Dexter job folder, folds from 12 by 16 to 32 by 44; 4, 8, 16, 24, 32 pages in right angles; 16, 24, 32 parallel in gangs of 2 or more up; has head perforators, also first-fold paster. This machine is in first-class condition and will be sold at a bargain for eash. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

FOR SALE—Two Cross continuous automatic press-feeders; will handle 40 by 52 inch sheet; arranged for Miehle, Optimus or any standard press; also Cross folder-feeders for 48-inch and also for 62-inch; good working order or will rebuild if desired; bargains. DOD-SON PRINTERS SUPPLY CO., Atlanta, 6a.

FOR SALE — Platen yard-stick printing-press; size of chase, 15 by 38; weight, 4,500 lbs.; in good condition for wood printing; also fine stock of imported and domestic calendar backs, stock runs from 200 to 3,000 each design; good, salable goods; cheap. GEO. R. WOOD-RUFF, Ravenna, Ohio.

FOR SALE—Dexter automatic press-feeders for 65-inch press, also 62-inch press of any standard make; also Dexter folder-feeder to handle 32 by 44 inch sheet; also bargains in Dexter and Brown folders, thoroughly rebuilt and guaranteed. DODSON PRINTERS SUPPLY CO. Atlanta Ga.

DISSOLVED RELIEF OVERLAYS

FOR HALFTONE PRINTING

Indestructible

Reliable 121 Oklahoma Avenue Milwaukee, Wisconsin

All Progressive Printers investigate. Shopright reasonable. Send for sample and terms.

FOR SALE — A Chambers folder as good as new, taking a sheet 38 by 50 down to 22 by 32, folding to 12, 16, 24 or 32 pages, and pasting 16 and 32 pages; for sale very cheap; this is a bargain. PITTSBURGH PRINTING CO., Pittsburgh, Pa.

FOR SALE — One No. 2 Miehle press, size of bed 36 by 50, 4 rollers, all extras; also Universal and 10 by 15 Chandler & Price presses; all machines in good shape. Apply THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

REBUILT PRESSES, capacity of all sizes of newspaper and job work write me your requirements, and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

FOR SALE—Colt's Armory press, 14½ by 22; used very little, in excellent condition; going out of the printing business: will sacrifice for quick cash sale. WM. SCHOTTEN COFFEE COMPANY, St. Louis, Mo.

GOLDING PRESSES - 8 by 12, 19 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance: also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 688 Federal st., Chicago.

FOR SALE — Make an offer on about 2,500 lbs. of 10-pt. mailing type, nearly new, and 90 galleys, whole or in part. DIEDERICH-SCHAEFER CO., Milwaukee, Wis.

FOR SALE — 8-page Campbell newspaper press, with comp type outfit: good condition; cheap. LAKE COUNTY & PUB. CO., Hammond, Ind. PRINTING

FOR SALE — A five horse-power gas engine, with tank and all equipment attached; also a Hickok No. 675 ruling machine; both second-hand. E 163.

MONOTYPES FOR SALE — Two keyboards, two casters, one equipped for eighteen-point composition. JOHN J. SMITH, 732 Federal st.,

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston. FOR SALE — ONE TWIN ARC NORTHERN LIGHT, 14,000 c.-p.; \$35 takes it. H. S. MeDONALD, Brooklyn, Iowa.

- Large number of INLAND PRINTERS and AMERICAN S. W. S. S. BUCK, Randolph, Vt. PRINTERS.

HELP WANTED

All-Around Men. ALL-AROUND JOB PRINTER WANTED in growing city of 10,000 in Northwest; exclusive job office; union; \$24 per week. G 197.

WANTED — Ben Day man; one who is also first-class commercial artist; send samples of work and state salary expected in first letter. CAPPER ENGRAVING CO., Topeka, Kan.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically location, town of 15,000 in Central Western State; non-union. G 106.

WANTED—A live-wire commercial and catalogue compositor in plant with A-1 working conditions; model city of 12,000; a good place to bring your family; man must be morally clean; references required; give full details in first letter. G 186. Instructors.

AN UNUSUAL OPPORTUNITY for a young man between 27 and 35 years of age, with excellent education and training, who has had good experience in all-around, well-organized printing-plants, and also who had not been also as the property of the Boston, Ma

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. G 107.

WANTED — Experienced foreman for job composing-room in Middle West: up-to-date union plant handling county and book work; applicants must state experience and give references with reply. G 182.

WANTED. By a large printing establishment in New York city, a the transport of the printing of the printing of the transport of transport

Salesmen.

SALESMAN WANTED—Large printing-brose, in New York city desires an additional salesman; a man of experience, with city to sell high-grade estalogues and booklets; a man who knows zood printing and can assist a customer with plans and suggestions; who, with the backing that will be given him, will make himself worth not less than \$5,000 per year. G 194.

OLD-ESTABLISHED eastern ink and color house requires the services of a first-class representative immediately to cover Pennsylvania, office, Maryland, Michigan, Canada, and part of the State of New York; good permanent position for a first-class man who can show results. G 181.

WANTED—A first-class salesman for printing, etc.; must be a man of experience and good address, clean in habits, and one who can estimate and meet the trade effectively, both in the office and on the street; young man preferred; references required; state salary, G 180.

INSTRUCTION

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, 55 weekly, day cearse, 6 to 9 hour, 12 weeks, 880; at months course, 180; 9 years of constant improvement; every possible advantage; opportunity for printers to carr on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st, New York city.

MISCELLANEOUS.

BOOKEINDING COUNSELLOR AND ENGINEER.—Binderies systematically arranged; information and advice concerning new equipment, and provided information and advice concerning new equipment, and the state of the concerning of the provided in the state of the concerning of the state of

PERSON'S LOGOTYPES are displacing machine composition; inves-tigate before buying a machine; 15 cents per pound allowed for old type. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

SITUATIONS WANTED

All-Around Mon

AN OPENING for a young man about 35 years old with a good gen-eral knowledge of the printing business; have had about 18 years' experience, about 7 of which were spent in the mechanical departments, the balance in the office— both inside and outside work; can furnish any references necessary. G 250.

Rindery.

SITUATION WANTED by man with about ten years' experience in bindery work; capable of taking charge of bindery; has had charge of binderies three years; good references; first-class on folders and cutters; can do some ruling; would accept a position on folders or cutters and general bindery work. DAVID HELM, 23 19th sta, Toledo. Ohio.

BOOKBINDER — First-class finisher, stamper, forwarder, marbler and gilder wants position; loose-leaf, blank-books and edition. G 1.

Composing-Room.

LINOTYPE MACHINIST of 20 years' experience will consider steady proposition; at present employed as sub; not enough work reason for change; can handle any size and class plant; absolute satisfaction guaranteed; strictly temperate in habits; thoroughly reliable; married; union. G 198.

NEWSPAPER FOREMAN — Situation wanted as composing-room foreman; thorough printer, make-up, executive; young man; will go any place. G 104.

LADY COMPOSITOR, with 12 years' experience on job and book work, expert on stone, desires to change location. G 196.

Megill's Patent SPRING TONGUE GAUGE PINS

OUICK ON

and for booklet this and other style

MEGILL'S PATENT Automatic Register Gauge automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting, Great in efficiency, Method of attaching does not interfere with raising tympan. Only

E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEW YORK

Megill's Patent DOUBLE-GRIP GAUGES VISE GRIP Send for booklet this and other styles.

Managers and Superintendents.

BODGHINDERS: Experienced edition binders superintendent and many are wants goottlow where stilling conscientions effort and loyally are appreciated; practical in every detail of the business; capable occurring the superintendent of the processing the superintendent of the practical citizens of the processing the superintendent of the practical citizens and moving oftomer is an inchest reference. [6] 188.

PRESSROOM FOREMAN, on highest-grade half-tone, catalogue, book-let, embossing and commercial work, a thoroughly competent me-chanic and executive, would accept foremanship of medium or large pressroom anywhere; non-union; best references and best results guaranteed. G 192.

CYLINDER PRESSMAN WANTS STEADY POSITION in Chicago shop; fifteen years' experience on best grade of work; four years' experience as foreman; at present employed nights, but seeks day position. G 190.

PRESSMAN, reliable on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married; union. G 938.

POSITION WANTED by a first-class cylinder pressman out of the city; can furnish good reference; union, G 933.

Proofroom.

PROOFREADER — University graduate; 8 years' practical experience; translations from or into Spanish, German, French and Italian; union; would consider change of position September 1, or later; scientific or literary publications preferred. G 189.

Stock Men.

STOCK MAN, with fifteen years' experience, desires a position; ref-erences furnished. G 195.

WANTED TO PURCHASE.

WANTED — NOVELTIES for advertising purposes; send samples and prices to THE CULVER PRESS, Summit, N. J.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Colin.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount aw, Jersey City, N. J.; 116 Nassau st., New Yerk city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, III.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders. KEYSTONE TYPE FOUNDRY - See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chi-cago. Eastern office, 38 Park row, New York. Send for catalogue. Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron 6 by 9 inches, 3 for 40e, 6 for 60e, 12 for \$1, postpaid. THI INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

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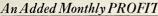
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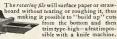
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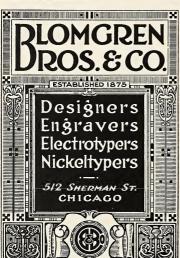
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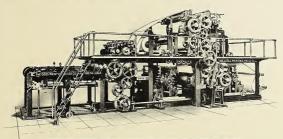
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We have a Linotype for every office at a price and upon terms within easy reach of every printer

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And not for the purpose of soliciting
trade.

However, we are in fairly good supply
Of such colors as the market affords,
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Now difficult to obtain.

We shall, therefore, as ever, be glad

To give your inquiries our prompt
attention,

And place our services at your disposal.



Sigmund Ullman Co.

New York Chicago Cleveland



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The tragedy of the cross roads. You see it everywhere — good and bad printing due to right and wrong paper. Competing dealers depend upon their printers for assistance in overcoming competition. The selecting of paper is vital in any advertising plan as depicted in this illustration.

When you have a job that requires a Cardboard or Bristol, look to the "Butler" line. It is complete in range, quality, and price. Each brand is made to serve for certain purposes.

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Let us know what your requirements are in the Cardboard & Bristol line, and be prepared to get some interesting facts.

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CALLERY BINGS	//				National Paper & T	ype Co				. Mor	terre	y, Mexico	
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National Paper & Type Co.

ESTABLISHED

nos Aires, Argentine Republic



Converting the "Old Man

HE Purchasing Agent entered the President's office one day in great distress of mind. "It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor.

spends money like a drunken sautor.

"Hml I'venoticed he's rather generous
with our funds. What's he up to now?"

"It's the catalog. After I've gotten
the cost down to bed rock through competitive bids, what does Thompson do
but let the job out to a new printer for
five hundred dollars more than we paid
last year, and he has bought a carload
of new mare at four cents, a nound more of new paper at four cents a pound more than we ever paid."
The "Old Man" reached for his tele-

phone with some vehemence and called for Thompson.

'Thompson," said the "Old Man," "Williams tells me you are running wild on the catalog. Please let me know just what you are doing."

We never said Thompson was tactful; also he was young and so mad his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene.

I'm doing this, Mr. Armstrong. I've tired of getting out a catalog that would disgrace a general store in the backwoods. For ten years, I've been trying to get results with paper not fit to print an auction notice on-with a bunch of woodcuts that look like old-time magazine Civil War scenes-with a printer so

poor he has to take our job to pay back salary to his printer's devil. I say I'm tired of it. This firm has spent twenty years building up a national prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalog we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide its head in a puddle of ink. If that's running wild, then you are running wild hiring gentlemen instead of hobos to represent you on the road. You ran wild in building

you on the road. You ran wild in building this splendid factory instead of a shack. "Steady, Thompson, steady," inter-rupted the "Old Man." with a grin. "You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustn't lose our ideals just because we are approaching middle life. I'm frank to admit I have been ashamed of that catalog for three years. I've never known why. It

isn't a printer in existence that can get out too good a catalog for this business What we started out to say was, that we What we started out to say was, that we make fine printing papers—not meaning by the word "fine" a sort of unnecessary de luxe-ness, but simply paper so surfaced that it will preserve all of the quality—the overtones, so to speak—of the finest engravings. We make a variety of fine papers, each better suited than the

isn't like us. Go to it, Thompson. There

others to a particular style of drawing

and engraving. Warren's Cameo has a lusterless, ivorylike surface, beautiful in itself, and peculiarly adapted to subjects having soft, deep tones, as for instance, platinum photographs or scenic views. Lustro, on the other hand, is a brilliant.

polished paper which makes an engrav-ing sparkle with life and snap. Cumberland is a glossy, coated paper of moderate cost and splendid printing

quality. Silkote is made to supply at a low price part of the demand for dull-finished paper created by the effectiveness of Cameo.

Printone, a semi-coated, is much in demand for large edition booklets and

Don't you begin to see there is a lot to learn about paper? Our Suggestion Book and Supplementary Booklets constitute a liberal education on the subject. They are free if you will write on your business letter-head.



Printing Papers

S. D. WARREN & COMPANY, 160 Devonshire St., Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers





You can get over the HUMAN OBSTACLE—

THERE'S an obstacle in your plant that holds you back from maximum profits. It's the human hand.

You can't remove it, even if you would, because it is essential to all progress. But, you can use it to better advantage, so that it ceases to be an obstacle and becomes instead a boost.

A machine can never displace the human hand. But a machine can uplift, dignify and relieve the drudgery of the hand and make it more comfortable, more productive, more efficient, more valuable and more prosperous.

Analysis shows that hand-fed Cylinder Presses are not as profitable as many printers suppose. Particularly is this true in commercial plants where so much time is lost in getting ready for the runs. The only way that this lost time can be made up is by running the presses at top speed.

Cross Continuous Feeders work accurately at the maximum speed of the press, increasing the output fully 30% over hand-feeding.

This increase of output in a year would be worth to you probably \$1,000, as against a cost of only \$250 for maintenance and operation. You might as well have that extra \$750 in your pocket.

Are you willing to be shown the facts? If so, send us a postal. No obligation involved.





DEXTER FOLDER COMPANY

Paper Folding, Feeding, Binding, Cutting, Bundling Machinery
New York Boston Detroit San Francisco
Philadelphia Atlanta Toronto





Efficiency Suggests Standardization

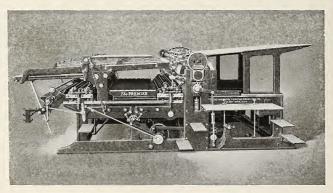
of plant equipment—which is right, too, if the basis started from is correct.

The Two-Rev. press you are using, however great its reputation or in what volume its sale, may be nowhere near so good as some other.

If you start with inferiority, standardization may be the forerunner of calamity.

Standardize your press equipment, do; but only after you have surely got the best press to start the standardization with.

Only a careful, intelligent and unprejudiced comparison between the various Two-Revolution presses will demonstrate which is the best. Such an investigation will demonstrate that



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK: 1102 Acolian Building, 33 West 42d Street. CHICAGO: 318 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Dettod, Minneapolis, Kanas City, Deuver, Los Angeles, San Francisco, Spokame, Portland, Awaron Bross, Alexander Charles, Carles Carles, Carles Agree, San Francisco, Spokame, Portland, Awaron Bross, and Elizabeth St., Canada Web, Montre Louis, Carles Agree, Toronto Media, Carles Ca

Destruction Reproduction Construction

THREE VITAL FACTORS IN THE MAKING
OF HISTORY

RUINED homes and a conquered nation result from war—the sword's vocation. By making records of every deed the pen constructs that people may read; but very few would ever know what takes place now, or did long ago, had not the printing press blazed the way for our worldwide intercourse to-day. Through books, newspapers and magazines in every known language are seen tales alike of war, peace and progress—such is the power of the press. To reproduce these mighty deeds the printing press good Rollers needs, that when well-seasoned will not shrink and perfectly distribute ink. Our "Fibrous" Rollers meet each demand, and long, hard service they will stand, wearing

so well they've proved to be a great pressroom economy.

Order from any of the five addresses below.

Bingham Brothers Company

(Founded 1849)

Roller Makers

 NEW YORK (Main Office)
 406 Pearl St.

 PHILADELPHIA
 521 Cherry St.

 ROCHESTER
 89 Allen St.

 BALTIMORE
 131 Colvin St.

Allied with

BINGHAM & RUNGE CO.

CLEVELAND . . E. 12th St. and Power Avenue



Reliable **Printers** Rollers

Sam'l Bingham's Son Mfg. Co.

PITTSBURG

88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

ATLANTA

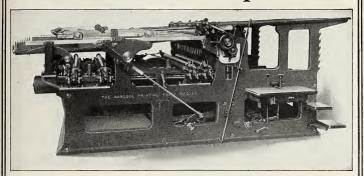
INDIANAPOLIS 151-153 Kentucky Avenue

DALLAS

MINNEAPOL

DES MOINE

The Babcock "Optimus"



THE OPTIMUS DELIVERY

The Optimus Printed-Side-Up Front Delivery—the first successful printed-side-up delivery-has never been equaled.

No adjustments are needed for different sizes or qualities of paper, from tissue to cardboard. Slip-sheeting is eliminated, save when a very heavy body of ink is used or with certain colors in process printing.

THE OPTIMUS DELIVERY

Is the simplest, the most convenient and most satisfactory delivery ever built into a flat-bed press. Tapes and guides are instantly adjustable crosswise without the use of tools and always stay where placed.

On all large sizes the driving mechanism is underneath the carriage, out of the way, which obviates all danger from carelessness in handling and makes the slipsheeting attachment perfectly accessible. Large, easy-rolling carriage wheels on wide tracks give a firm, smooth-running carriage. Our Patented Automatic Tighteners keep the tapes at an even tension.

Every printed sheet is in full view of the feeder and pressman for more than a complete revolution of the cylinder and the printed surface is not touched until the next sheet is dropped upon it.

THE OPTIMUS DELIVERY IS FAULTLESS

See it at work and write us.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada - Toronto, Ontario; Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal. John Haddon & Co., Agents, London, E. C.

September is the Time

-before the big fall rush-to take a survey of your Composing Room; to check it up and find its shortcomings and thus increase your efficiency in that Department

with consequent added profit during the busy months following.

Our Efficiency Engineers can tell you where your plant needs rearranging and how to do it. They will bring to your problems experience gained in hundreds of plants where they have already made improvements.



Rolling Galley Cabinet Wood Construction

This service costs you nothing. You merely pay for such equipment as you decide to buy. You

are under no obligation to buy anything. If you do buy, it will be with the knowledge on your part that it is equipment which will save enough to pay its way in a very short time.

Sounds too good to be true! Why not let us put our time up against yours and prove it? Write now before our engineers are too busy to give early attention.



Rolling Galley Cabinet No. 664 el Construction. Capacity 32 Double Column Galleys

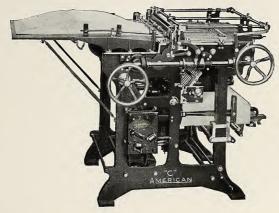
The Hamilton Manufacturing Company

HAMILTON EQUIPMENTS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

AMERICAN TAPELESS JOB FOLDERS



"THAT AMERICAN IS THE BEST BUY I EVER MADE" A lower output cost through higher speed and ability to handle any job you can print—regardless of weight or kind of paper and with greater accuracy and less waste—are the reasons why American High Speed Tapeless Job Folders are the BEST ADAPTED AND MOST PROFITABLE FOLDING MACHINES FOR THE PRINTER:

They are the quickest to make ready—run the fastest—take the least floor space and the upkeep is practically nothing.

Our illustrated catalog explains.

We will prove to you by demonstration—as we have to a long list of enthusiastic users.

It will pay you to investigate Americans—write to-day for Catalog "H".

THE AMERICAN FOLDING MACHINE COMPANY

WARREN, OHIO



ARTISTIC PRINTING

requires inks of quality. We are manufacturers of the highest grade of printing inks suitable for particular printers who do the finest class of work.

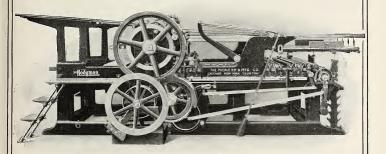
The Fuchs & Lang Manufacturing Company

119 W. 40th STREET NEW YORK 150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET CHICAGO

Fiodeman,

Two-Revolution Four-Roller Press



THE purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements

Write for information concerning The Hodgman to any of the addresses below

Miehle Printing Press & Manufacturing Co.

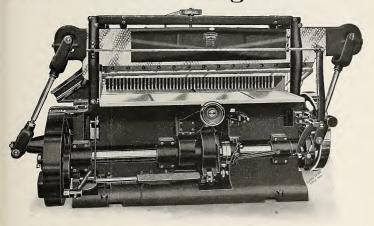
Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada



The Seybold "Dayton" Automatic Cutting Machine



SEYBOLD PATENTS, Illustration 56 in., 64 in., 74 in., 84 in., Sizes

The Seybold "Dayton" Automatic Cutting Machine fulfills every requirement of the modern printing plant. More modern improvements have been *built into* the "Dayton" Cutter than can be found on any other Paper Cutting Machine.

This is one of the reasons why we are selling these machines faster than we can build them.

Literature and Demonstration upon request

THE SEYBOLD MACHINE COMPANY

MAKERS OF HIGHEST GRADE MACHINERY

For Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile
Manufacturers, Sample Card Houses, Etc.

MAIN OFFICE AND FACTORY: DAYTON, OHIO, U. S. A.

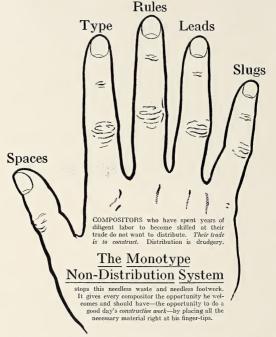
BRANCHES AND AGENCIES

NEW YORK	-	-	-	THE SEYBOLD MACHINE	CO., E. P. Lawson	-	151-163 W. 26th St.
CHICAGO		-	-	THE SEYBOLD MACHINE	CO., C. N. Stevens	-	112-114 W. Harrison St.
ATLANTA -	-			- J. H. Schroeter & Bro.	TORONTO		- The J. L. Morrison Co.
DALLAS -				Barnhart Bros. & Spindler	WINNIPEG	- T	oronto Type Foundry Co., Ltd.
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$The \, Monotype \, Type \underline{\&} \, Rule \, Caster$

puts all necessary material right at the

Compositors' Finger Tips



Distribution is Waste-Stop It!

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

New York: World Building Boston: Wentworth Building CHICAGO: Rand-McNally Building TORONTO: Lumsden Building

A. T. L. Nussa, Aguiar 110, Havana, Agent for Mexico, Central America, and the West Indies

EVERY SCOTT PRESS

in the country is running along every day, and most of them every night, trying to keep up with the demand for work that these presses have created.

IF YOU ONLY KNEW

that Scott Offset Presses and Offset plate making processes have done away with the necessity of making half-tone plates, also with electrotyping, and almost eliminating make-ready, you might be interested in same.

IF YOU ARE IN CHICAGO

during the week beginning September 18th it will pay you to come over to the Sherman Hotel, where the National Association of Employing Lithographers are holding their Convention, become acquainted with the leaders of the Lithographic Industry, and you will find the majority of them are users of Scott Offset Presses.

WHILE IN CHICAGO

you and your associates are cordially invited to make your headquarters at our office in the Monadnock Block, 53 West Jackson Blvd., and our representatives are at your service at all times.

WALTER SCOTT & COMPANY

New York Office

DAVID J. SCOTT, General Manager

Chicago Office

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.
CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABG (5th EDITION) AND OUR OWN

We Have a New Catalog Here for You



Each of the catalogs pictured below contains many pages of vital matter—each interesting and instructive to any printer interested in *greater* job-plant efficiency. A brief description is given below and we want your request for *your* catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDING JOBBERS

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution—a press capable of raising the standard of his printed product—decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work—for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, venere—all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

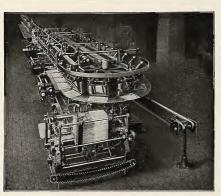
CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

CATALOG OF GOLDING HOT EMBOSSER

This catalog shows our electrically heated attachment facilitating hot embossing on any job press—producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression—and introducing the fact that more heat and less impression is the correct theory for best results in embossing elects.

GOLDING MFG. COMPANY, Franklin, Mass.



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-StitcherCoverer
Gatherer-StitcherBinder

Product-

A gathered book,

A gathered, stitched or A gathered, stitched and covered book

or_

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

SEE THE EMBOSO PROCESS AT THE PRINTING SHOW



You have heard lots of talk, for and against the EMBOSO PROCESS of relief printing in embossed and engraved effects, without dies or plates.

When you get to the Printing Show at Madison Square Garden, New York, Sept. 30th to Oct. 7th, you will find the EMBOSO PROCESS operating right on the main aisle near the front door, where you can't miss it.

See it work. Find all the fault with it that anybody has ever told you, but—be ready to place your order, for you will be convinced that it is the best money-maker in the printing business.

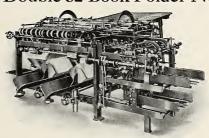
Machines for all shops, big and little. \$400.00 down to \$125.00.

EMBOSO SALES COMPANY

Owners of Basic Patents
RIGGS BUILDING, WASHINGTON, D. C.

Special Double 32 Book Folder No. 1200





Single 32's Double 24's

Made by

BROWN FOLDING MACHINE COMPANY

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

3,300,000 MORE PIECES



OSWEGO AUTO

In one case three million three hundred thousand more pieces were cut in a day on a single Oswego Rapid-Production Cutting Machine than had been produced before on any cutting machine, i.e.—the daily production was raised from seven hundred thousand pieces per day to about four million pieces per day.



B. & C. HAND CLAMP

In another instance the production was raised from four hundred thousand pieces to one million two hundred thousand a day, i. e.—a daily increase in output on a single Oswego Cutting Machine that repays its original cost over and over again years before less efficient machines have even absorbed their depreciation charge.

Such performances as these are revolutionary, and at first glance seem incredible. They are facts however, stubborn ones, and require your attention.

Systematic concentration on the cutting problem by the Oswego skilled staff of technically trained engineers and experts is producing similar results in many plants.

The services of this staff are at your command for a two-cent stamp. Even though your jobs are small, the use of the new Oswego methods of cutting will pay you a large profit.

Oswego Service Stations are already established at many points in the United States and foreign countries, and a line to Oswego Machine Works, Oswego, New York, will put you in touch promptly with

the nearest Oswego Service Station.



It will be a pleasure to receive your inquiries. Your requests for information will be most cordially received. It will be a privilege to be of service to you.

Write us. We would like to make your acquaintance OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U.S.A.

NEW YORK OFFICE, Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-inch to 108-inch. For Paper, Board, Cloth, Celluloid, Foil, Leather, Rubber, Cork, Etc.

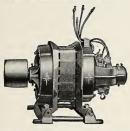
Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

KIMBLE

ALTERNATING CURRENT CYLINDER PRESS

MOTORS

Have a Speed Range of 4 to 1 Instead of 2 to 1



This gives the feeder twice the range of speeds that can be obtained from ordinary motors.

The feeder can control his speed, by fine gradations, to any speed between 600 and 2400 impressions per hour.

He can start at slow speed till he "gets his hand in" then speed up gradually until he's running at the maximum speed at which that job can be fed—and the knowledge that spee is always under his control gives him a confidence that greatly reduces the use of the throw-off and lessens spoilage of stock.

This wide range of flexibly controlled speeds actually increases daily press output from 20% to 30%, makes every turn of the cylinder deliver its printed product, reduces spoilage losses and power consumption per thousand.

It also enables quick work on easy jobs and perfect work on very difficult jobs.

This speed question is more important than most printers imagine.

Send for our Red Book.

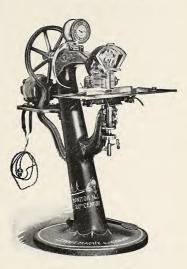


Kimble Printing Press Motors are sold by all the leading printing supply houses and typefounders.

Kimble Electric Company

635 No. Western Ave., Chicago

All Ye Who Seek Profits!



Know the Monitor before you purchase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

"The Platen Presses are the Great Money-Makers"

COST SHEET OF AVERAGE SMALL PLANT By E. W. Grayden

The machinery and fixtures are valued at \$7,000; the total investment is \$9,000; purchases of material for the year were \$3,200; rent, light and power amount to \$605; administrative expense, \$2,000; pay 701, \$6,000; profit, only 11½ per cent; total cost, 88½ per cent. These figures 'are given in order to canable other printers to compare figures readily

		COST SILES	T (FORM	9H) co:	NDENSED			A
		Gen. exp.	Comp	Cylinder	Platen	Bindery	Total	k
	Investment- by departments		\$2,129.75	\$2,514.80	\$498,90	\$619.60	\$6.19	1
•	Pay roll	\$1.145.65	\$1,129,15	\$16T.99	\$955.95	\$519.45	32 .10	
	Rent and beat.	48.40	1.57.55	93.45	126.99	65.45	597 15	
7	Light	00.40	90.75	4.50	27,00	4.50.	61.70	
	Power		-	28,55	60.65	9.56	93.55	- 4
	Insurance					- 4		
	and taxes	_	22 20	93.79	4.50	-	56.00	
	Interest.	-	145,90	145.00	99.40	A 15	560.45	- 4
	Depreciation		163,00	251.99	49,50	1.95	826.65	1
`	Bad debts	259.50		241.04	-	-	210.50	•
ı	Stationery	130.50			4		234.00	- 2
- 1	and postage	99.50				_	99.50	
.,	Miscellaneous	99.30			- 47		**.00	
١	expense	519.20			-	-	510.20	
,	Repairs, etc	49.50		807	-	_	59.50	
,	Office expense	225.10		-	A		821.10	- 12
•	Office expense	845.10	_		_	_		
	Totals	\$4,129,50	\$1,955.95	\$954.60	287.50	\$471.45	\$8,798.00	
	Distribution							
	of general expen		1,789.10	845.3	1,159,45	416.70		
	or general expen	ise						
			\$3,484.55	\$1.796	\$2,426.95	\$888.15		
	Chargeable or sold	Laure	1.895 h.	4101 D.	5 496 h.	448 h.		

Note particularly that the last line shows the actual cost of each productic hour. Let us repeat it: Composing room, \$1.95 pt sold hour; cylinder-press room, \$4.35 per solds hour; platen presses, 69 cents per sold hour; and bit \$8.1.86 per sold hour. This shows overequipment pressorom and bit.

The payroll cost per old four in the composingcome is 00 cents; in the cylinder room, 95 cents; in the platen department, 30 cents; and in the bindery department, 70 cents. These inconsistencies point out their own remedial measures; Cut out the non-productive time. The platen presses turned out 3,05,000 ductive time. The platen presses turned out 3,05,000 sand, (Hour cost, 60 cents; thousand cost, 70 cents. Note this.) The cylinders only turned out 332,000 impressions at a cost of \$1,708,35, or \$5,42 a thousand. (Hour cost, \$48,85; thousand cost, 55,42.)

The owner of this plant learns through this cost statement that he must do no of two things, either reduce his cylinder equipment or secure more work. He realizes that if he does the former his high hour cost is ended; if he does the latter, he takes work from some other printer (as some other printer took work from him) and thus forces up the other fellow's costs into the abnormal. In the meantime this proprietor is at the head of his pay roll and pays himself a liberal wage every week, still clearing 11½ per cent actual

> From August 5th issue of American Printer

American Printer

Chandler & Price Gordon Presses

They are "great money-makers" in nearly every American Printing plant, large or small, because of these features:

1. Low Investment

The first cost of the press in proportion to the work it turns out is unusually low.

2. Low Operating Expense

The operating expense is only a fraction of that of larger equipment on the same work.

3. Quick Turnover

The Gordon Press job goes through the shop quickly and is billed, paid for, and out of the way in a short time.

4. Low Depreciation and Overhead It is well known that the simplicity of the

lessens repairs and gives it longer life. The cost of supervision is admittedly

Gordon Press



Write for Profit Folder showing another printer's experience with C. & P. Gordons

The Chandler & Price Co.

Cleveland, O.

FAIR PLAY - FAIR PRICES - FAIR PROFITS

INTERTYPE STANDARDIZATION

MODEL A Single Magazine \$2,100

MODEL B Two Magazines \$2,600

MODEL C Three Magazines \$3,000

Standardized and Interchangeable Models

WORLD BLDG



makes a strong appeal to common sense. It is difficult to argue against. Like every point of Intertype improvement

of Intertype improvement it is definite, tangible, something everyone can comprehend and appreciate.

It is this growing appreciation of the good points possessed by the Intertype which makes our increased factory facilities necessary.

CANADIAN AGENTS: MILLER & RICHARD, 7 Jordan Street, Toronto; 123 Princess Street, Winnipeg.

NEW YORK

INTERTYPE

CHICAGO OLD COLONY BLDG.

CORPORATION

NEW ORLEANS

SAN FRANCISCO



To-day the printer who deals in "Specialties" is the one who is getting the business at his own price—specialty printing means capacity business and big profits.

Decide to-day to enter this profitable field. Choose any one of the following specialties; they can all be printed in large editions at a very low cost—Transfers, Roll, Strip Mileage Tickets, Cash Sales Books, Labels, Bags, Cartons, Order and Loose-Leaf Forms, Bills of Lading, etc., and then write and ask us about the best machines for doing the work. We will be glad to advise you without any obligation.

A Meisel press makes it easy for any printer to enter the specialty field and build up a profitable business from which competition is practically eliminated.

Write for details

MEISEL PRESS MANUFACTURING CO.

946 DORCHESTER AVENUE, BOSTON, MASS.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

PARSONS TRADING CO., Sydney, Mexico City and New York SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

PRINTING INKS LITHO INKS VARNISHES DRYERS

etc.

SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BOSTON, MASS. CLEVELAND, O. ST. Louis, Mo. WINNIPEG PHILADELPHIA, PA. CHICAGO, ILL. TORONTO

BALTIMORE, MD.

The Feeder Is Not at Fault

The feeder is not to blame if he can't regulate the speed of his press to suit the job.

Some jobs can be run at top speed without showing any ill effects in the output. Other jobs must be run very slow, or else they will ruin your reputation as a producer of quality work. In either of these cases the usual speed control of your presses will suffice. But how about the jobs that demand exactly the right speed? Fast enough to make a profit and slow enough to insure good work.

It is on jobs of this kind that the boss is apt to lose patience with his feeder, but it is not the feeder's fault if he can't satisfy your demand for a 'good' job at a 'profitable' speed. He is doing the best he can with the equipment you have furnished.

If you would equip your presses with HORTON VARIABLE SPEED PULLEYS he would have perfect control of the press speed at all times.

This device places a lever close to his right hand, and it's simply a matter of pushing this lever up (fast) or down (slow) to get any degree of speed, from a dead stop to the maximum.

HORTON method of speed control is so simple, inexpensive and practical that it warrants your investigation. Write to-day for



For Sale by All Leading Supply Houses.

HORTON MANUFACTURING COMPANY

3012 University Avenue, S. E. MINNEAPOLIS, MINN.



Horton Variable speed Pulley for any size C. & P. press. Give it a chance to prove its worth. Try one for 30 days at our expense.

New Era Multi-Process Press

Look Us Up at the Printing Exposition Sept. 30th-Oct. 7th and Investigate the Possibilities of THIS FASTEST FLAT BED PRESS ON THE MARKET



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

217 Marbridge Building,

5,000-8,000 IMPRESSIONS PER HOUR Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

> Uses Flat Plates or Type Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution Attachments to Punch, Perforate, Cut to Size and a Great Variety of

Other Operations ONCE THROUGH THE PRESS

COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company Manufacturers of High-Grade Specialties

47 West Thirty-Fourth Street, New York City

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Dealers Boost "Diamonds"



EALERS everywhere are boosting the sale of DIAMOND POWER PAPER CUTTERS. It is a spontaneous compliment to the DIAMOND, influenced by the splendid satisfaction the DIAMOND gives to users. Dealers like to sell the DIAMOND because they know that it will please the buyer and "stay sold."

The DIAMOND offers you everything in the way of power, speed, accuracy and convenience. It is simple and safe to operate, never gets out of order and will give years of satisfactory service at very little upkeep expense.

No matter what kind of a cutter you have in mind to buy, investigate the DIAMOND. Buy from the standpoint of cold facts revealed by comparison with other makes and you'll buy a Diamond. Write for descriptive matter.

DIAMOND Lever and Power Cutters are carried in stock and sold by Type Founders and dealers in all principal cities.

The Diamond was the Winner of the "Gold Medal of Award" at Panama Exposition



THE CHALLENGE MACHINERY CO

Chicago: 124 S. Fifth Ave. GRAND HAVEN, MICH.

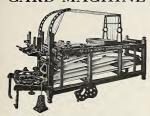
New York:

ESTABLISHED 1860



Color Shade, Grade, Price and Working Qualities as Desired.

This Wonderful Automatic CARD MACHINE



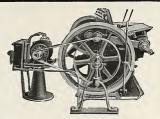
The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY



Automatic Control

A familiar phrase when newspaper presses are considered, but not so common on job presses.

WHY NOT?

Sprague Electric Automatic Control for "Universals" helps the printer to get more production and a better product.

SEND FOR BULLETINS NOS. G & H-4



Sprague Electric Works

of General Electric Company

Main Offices: 527-531 W, 34th St., New York, N. Y.

BRANCH OFFICES IN PRINCIPAL CITIES

Printers Can Now Produce Watermarked Stationery

—RIGHT ON YOUR OWN PRESSES—a big money-making opportunity for live printers. "MULTITINT" is a special composition used just like ink on your own presses, producing a watermark effect just as if it was made by the paper maker's dandy-roll.

Send Us Your Order—We'll Send You a Can
If you are a skeptic—send no money—we'll send the can on trial—if you like it,
send us \$3.00—if not, return it.

Multitint Chemical Laboratories

1248 Broad Street, Providence, R. I.

Multitint will be demonstrated at the Printers' Exposition, Madison Square Garden, New York City, Sept. 30 to Oct. 7.

Standard High-Speed Automatic Job Press

The only automatic bed-andplaten job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

> Price \$1,950 f. o. b. Hartford, Connecticut

WOOD & NATHAN CO.

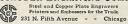
30 East 23rd Street, New York

Christmas Cards

There is a great deal of money spent each holiday season for Greeting Cards and Folders. Do you solicit orders?

May we, as soon as ready, send postpaid samples of our full line containing 93 numbers for \$1.00?

STAUDER ENGRAVING COMPANY





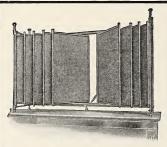


The Points of a "Star"

A multiple of short measures set in a Star Composing Stick make up accurately with lines set the combined lengths of the short ones.

Get point five next month, or, better still, ask us for all the points to-day. A post card will fetch them. On sale by supply houses generally.

STAR TOOL MANUFACTURING CO. SPRINGFIELD, OHIO, U. S. A.



WHAT IS WORTH DISPLAYING IS WORTH DISPLAYING WELL

Universal is the Fixture that Displays with a Sales Punch

> Orderly Samples Effectively Arranged Ready Immediately

Universal Fixture Corporation

130-137 West 23d Street, NEW YORK CITY



A WICKED WASTE

Is Often Experienced in Handling

GUMMED PAPER

It can all be prevented by using our Non-curling Gummed Papers.

They give perfect register in any number of colors on any kind of press, and will not stick together through atmospheric conditions.

Made in all sizes, weights and colors, flat and in rolls.

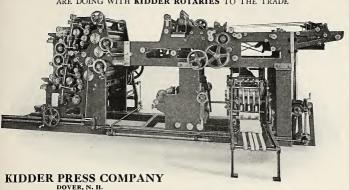
Write for samples and prices to

SAMUEL JONES & CO.

NEWARK (WAVERLY PARK), N. J. Established in England in 1811

CONSTANTLY SUPPLYING

THESE TWO WORDS TELL THE STORY OF WHAT WE ARE DOING WITH KIDDER ROTARIES TO THE TRADE



NEW YORK, 261 Broadway, GIBBS-BROWER CO., Agents

BOSTON, 184 Summer St. TORONTO, 445 King St. West

S S and by sib

Use a Tatum Multiple Spindle Paper Drill

and enjoy the same satisfaction experienced by other users. Will accomplish results impossible with an ordinary punching operation.

Two or more holes from 1% in. minimum to 12% in. maximum between centers through stock two inches thick at one operation.

Each machine equipped with two complete drilling heads. Extra heads for drilling additional holes may be added as desired. Full information upon request.

57 YEARS OF KNOWING HOW

THE SAM'L C. TATUM COMPANY

MAIN OFFICE AND FACTORY: CINCINNATI, OHIO, U. S. A.



NEW YORK OFFICE: 54-60 LAFAYETTE ST.

MAKERS OF "THE LINE OF TRUE MERIT"



JUST TAKE THIS CARBORUNDUM MACHINE KNIFE STONE

and run it three or four times across the edge of the paper-cutter knife. If the knife is very dull use the coarse side of the stone first, then finish the edge with the fine side—the knife will cut clean and true without feathering. The time and trouble in sending the blade to the grinder will be saved. No need even of taking the blade from the machine—the stone is grooved to protect the fingers—it just fits the hand.

There is nothing harder, sharper or faster cutting than Carborundum.

From your hardware dealer round or square stone, \$1.50.

THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.



CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor and Gold Medal

at the PANAMA PACIFIC EXPOSITION

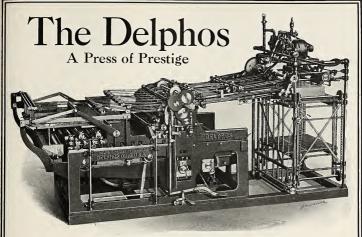
Endorsed by users everywhere.

No Tapes - No Knives - No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE CLEVELAND FOLDING MACHINE CO.

CLEVELAND, OHIO



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

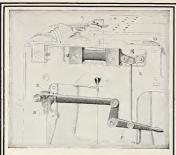
THE DELPHOS has demonstrated to all its purchasers, its ability to increase production and enhance quality. This assertion is based on actual working records from the various plants in which The Delphos is running. It will do the same for you.

The Delphos is recognized as a machine of universal usefulness—strong, convenient and profitable.

It feeds and prints all qualities of paper from onion-skin to 12-point cardboards, and all sizes from 8½x11 to 19x28 inches.

Send for Circulars.

The Delphos Printing Press Co.



No Printing on Tympan or Injury to Plates

THE SIMPLICITY, CONVENIENCE and ease of adjustment of the Stokes & Smith Press have been described in previous announcements of this series.

Note now another important feature—an Electric Throw-Off, which prevents injury to the plates or printing on the tympan when a sheet fails to feed. This Electric Throw-Off becomes operative when the grippers on the impression cylinder fail to engage a sheet, with the result that the pressure between the plate and impression cylinder is relieved. Provision is also made for hand operation while making adjustments to press and ink fountain. Add this Electric Throw-Off to the other advantages, and you have a press that will maintain its speed of 7,000 to 8,000 impressions per hour, with a minimum of care and attention.

For the general run of commercial work the Stokes & Smith Rapid Rotary Press is rapidly proving its profit-making abilities.

We will gladly send further facts to help you judge better of its value for your own work. Write to-day. No obligation.

STOKES & SMITH CO. Northeast Boulevard, Philadelphia, Pa.

ortheast Boulevard, Philadelphia, Pa London Office: 23 Goswell Road



STOKES & SMITH RAPID ROTARY PRESS

our exhibit at the Printing and Allied Trades Exposition, Madison Square Garden, September 30th to October 7th, 1916.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.

Too little attention is paid to the shell

feature of the average electrotype.

When once you try our extra heavy shell,

you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect

reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753 We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

The One Machine that Saws and Trims in One Operation



You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but when you want to cut slugs for profit-why,

You will buy The Miller Saw-Trimmer

There's a heap of difference in getting by, and getting by with a profit. A Miller Saw costs a little more money at the buying point—but it saves a big bundle of money at the profit point.

Miller Saw-Trimmer Company

Main Office and Factory: Point Building

Pittsburgh, Pa.

rder from 2-pt. rule - dotted center piece cut and corners mitered with Miller Sa-





For Large or Small Presses, Machines—

The Monitor System

insures complete automatic troubleless control-

"Just Press a Button"

- no juggling with a rheostat handle, no waiting for the machine to speed up or come to rest, positive control of every movement, and smooth, perfect operation even in inexpert hands.

It is the one system that provides safety for man, motor and machine, and gives precise, immediate action always.

> Ask for complete data on our Alternating Current Controller

Monitor Controller Company

PHILADELPHIA BOSTON

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57 SEPTEMBER, 1916 No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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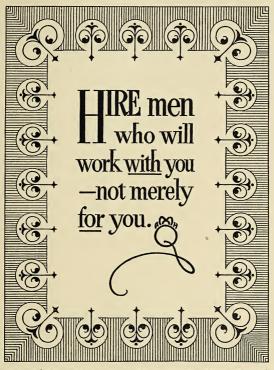
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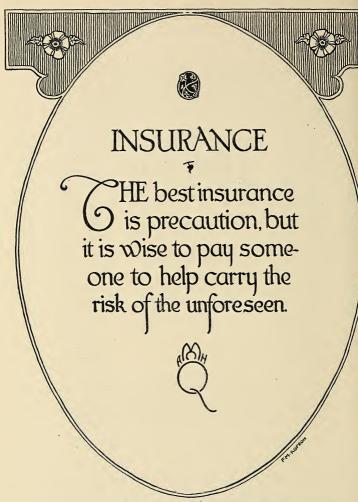
632 SHERMAN STREET, CHICAGO, U. S. A.

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TERMS: United States and Canada, \$3.00 a year in advance. Single copies, 30 cents. Foreign, \$3.85 a year.



Designed and lettered by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.



Designed and lettered by F. M. Kofron, assistant instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.

THE INLAND PRINTER

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Terms: United States and Canada, \$3.00 a year in advance. Foreign, \$3.85 a year.

Vol. 57

SEPTEMBER, 1916

No. 6

Saithsonian Institution

SEP 8 1916

National Museum

THE FIRST ASSISTANT

By ROSS ELLIS



OR a year Tom Perry, of the Perry Printing Company, had counted the Gaines Machine Company as one of his best customers. It had taken considerable effort and argument to induce President Gaines to spend money for printers' ink; but, once started, his appropriations had been liberal. In addition to a large variety of envelope enclo-

sures, which made excellent business for the print-shop, Perry had sold the Machine Company a series of twelve mailing-pieces. He had assisted Gaines in compiling a list of possible customers, which occupied several drawers in the files of his addressing-machine, and every month Perry himself supervised the addressing and mailing of one number of the series to the entire list.

Coöperating thus closely with his customer, Perry believed that he had come to be a vital and almost indispensable adjunct to the other's business. He devoted a good many hours to the preparation of a second direct-by-mail campaign, and on the day that the last number of the first series was entrusted to Uncle Sam he tucked his portfolio under his arm and went down to see Gaines, sure of his welcome.

When the young printer followed his card into the private office, he was at once aware of a certain chill in the atmosphere, though the thermometer registered somewhere up in the nineties. President Gaines, bronzed from a three months' vacation, greeted his visitor curtly and indicated a chair.

"Sit down," he said. "What can I do for you?"

Perry put his portfolio on the flat desk and took the proffered seat.

"I've been doing a bit of thinking about our next series of mailingpieces," he said.

"Very good of you." There was a note of sarcasm in Gaines' voice.



He was at once aware of a chill in the atmosphere.

"That 'Friendly Forum' idea we've been using this year is good," continued the printer, "but I believe that for next year we ought to have something quite different."

"Quite different is right. You'll admit, of course, that the 'Friendly Forum' series was something?"

Perry nodded slowly, watching the other with puzzled eyes. "Well, the thing most different from something is nothing. And that is just what I expect to do in direct-by-mail advertising next year!" President Gaines wrinkled his sun-tanned face in a laugh at his own wit, but there was little geniality in the sound.

"I've been stung, Perry, and you know it," he went on. "I'm not blaming you particularly, any more than I blame a book-agent who once hypnotized me into buying a History of the World in forty-eight volumes—something I didn't want and that wasn't any use to me. I guess I'm a natural sucker, and somebody will get me again; but it'll have to be a new game. If the book-agent tried for a repeat order I'd throw him out, and that's what I feel like doing with you and your direct-advertising fake."

Perry's blue eyes were snapping dangerously. He had a strong pride in his profession, and he particularly abhorred the printing salesman who permits himself to be classed with the parasites of business. When he spoke his voice was stern.

"It will be well for you to suppress that impulse, also to cut out your insinuations of trickery. I came to you with a straight business proposition, sold you something of value, which you wanted at the time, and have since done everything in my power to give you more than your money's worth. Any further discussion we have must be based on your admission of those facts." Then he smiled engagingly at the other and continued in a different tone. "Come now, Mr. Gaines, what's the trouble?"

Gaines frowned, but he seemed to have abandoned his sarcastic mood. "It is just this, Perry," he said. "When I returned from my vacation I began checking up the results of our various sales efforts. Counting

postage, we have spent over four thousand dollars on this direct-advertising series that you sold me. Do you know how many orders we have got from it?" He paused dramatically. "Not one!"

Perry nodded. "Direct orders, you mean? Where the customer sends in his order by mail?"

"Of course."

"That isn't surprising. In fact, it would have been surprising if you had received any orders by mail in response to our campaign. Business in your line isn't done that way."

"Then why ---"

"It seems hard to make beginning advertisers understand," said the printer, "that they can't reasonably expect to make actual sales by sending out advertising literature—unless, of course, they are advertising with a distinct view to mail orders. Customers don't open up a mailing-piece describing an expensive machine, decide that it is what they want, and send orders and checks by return mail. It isn't done that way at all."

"What's the use of advertising, then?"

"Advertising is the salesman's first assistant. It paves the way for him before he calls and supplements his arguments after he has gone. Let me ask you something: During the eleven months you have been following this direct-advertising plan, how much has your business increased over the corresponding period of the previous year?"

"About forty per cent," said Gaines; "but it was all due to the effort

of salesmen."

"Granting that, about what was your previous year's increase?"

"Approximately fifteen per cent. But you must understand that this has been an unusual year. The war conditions—"

"Would have very little effect on the sale of coffee-grinding machines,

which is your chief product. No, sir! If you have employed no more salesmen, you will have to attribute at least a portion of that extraordinary increase to the advertising you have done. My own opinion is that a very considerable portion may be credited to that agency."

Gaines shook his head; but he looked doubtful.



"I've been stung. . . . and you know it."



"You may be right," he said. "I had never thought of the results of advertising coming in the indirect way you suggest. Before I decide to cut it out entirely I'll take the matter under consideration again. I'll tell you this much, though: No more orders will be placed with you until I can get

some line on at least one machine that has been bought directly or indirectly because of this advertising campaign."

"And when you do, you will be ready to go ahead with next year's series?"

"Perhaps so."

"Then," said Perry, "I wonder if you would mind asking George Willis to come in. Probably any other of your salesmen would do just as well, but I happened to notice that Willis was in the outer office as I came in."

Two minutes later, a keen-looking young man entered the private office and looked inquiringly at President Gaines. Gaines bowed to Perry. "The witness is in your hands," he said.

"Why, all I wanted, George," said the printer, "was to ask you to tell Mr. Gaines the story you told me about your experience with Preston & Golden, at Truffelo."

The salesman beamed. "I sold them one of our big Duplex machines last month," he said. "At least, I took the order for it."

"Just what do you mean by that?" questioned Gaines.

"Well, I've been calling on them for several years and never made any headway at all. Golden is the only one I ever got to see, and he always turned me down. Last month when I sent in my card word came back that Mr. Preston wanted to see me. He had on his desk a complete set of those 'Friendly Forum' circulars, and, using them as text-books, he began firing questions at me. All I had to do was to say 'yes,' for what he wanted was confirmation of the statements made in the advertising matter. I had the order within fifteen minutes after I stepped inside his office. As I told Perry, I can't take much credit for the sale, though I'm perfectly willing to take the commission."

"Have you had any other experiences of a similar nature?" asked Gaines.

Willis frowned meditatively. "Nothing quite so dead-open-and-shut

as that," he decided, "and I don't want you to think that I haven't had to hustle to get the business I've been turning in. Still, there have been three or four other cases where I believe the 'Friendly Forum' was the real salesman and I was little more than an order-taker." He laughed. "I want to be fair, but I have a feeling that I'm talking too much. Maybe I'm talking myself out of a job. In justice to myself let me say that easily eighty per cent of the orders I have taken were the result of good, old-fashioned plugging."

"There is no question of that in my mind," said Gaines. "I merely want to know whether you consider the advertising we have been sending

out an assistance to you in your work."

"I most surely do," said the salesman, with enthusiasm, "and the rest of the boys feel the same way. Harkins was talking to me about it only last week, and Blaine said that in his territory he felt the effects of the very first number of the 'Friendly Forum.' So far as I am concerned, I run against that stuff almost every place I go, nowadays. When I call on a man now he is usually pretty well posted on the machine in advance. It saves me a lot of time, and I guess my order-book shows I've been getting my share of the business."

"Thank you, Mr. Willis," said his employer. "That will be all for

the present."

When the door had closed behind the salesman, Perry looked quizzically at President Gaines.

"Well, how about it?" he questioned.

Gaines hesitated a moment, then shrugged his shoulders.

"You might as well show me what you have in that portfolio," he said.



SLANG

By F. HORACE TEALL



UCH of our standard speech was originally slang, and the change is never of definite date, so that proofreaders should leave the question of its use entirely to authors and editors.

A collection of clippings from various newspapers on any subject is almost sure to reveal many curious differ-

ences, both in opinion and in interpretation of the same facts. In such a collection, dealing with language, gathered some time ago and laid aside, is a piece from the Eagle, Wichita, Kansas, telling of the coining of the word hoodlum. Its story is told as positive history, and may be essentially true. Its assertions are interestingly suggestive, whether true or not. One of them is that hoodlum has lost its slang coloring and become a standard word. Does adoption into common use always eliminate the slangy aspect of a word? It does nearly do so sometimes.

Slang is generally supposed to be an almost inexcusable impropriety in good speech; and some kinds of slang are universally avoided by careful speakers. So instinctive has the objection become that we find it expressed as an illustrative clause in Webster's New International Dictionary with the definition of the adjective taboo, "Slang is taboo in formal discourse." Just how far does this prohibition reach? In this absolute form it is certainly too comprehensive, since many slang expressions are used in formal discourse without offense. The condemnatory classification is not sufficiently fixed.

No possibility of doubt arises in a case like that of the eight-year-old boy who told his father the fellows in school called him "hard-cop," and, being asked why, said, "Because a guy plugged me on the bean and it sounded so loud." And this was the son of an educated man. Even that boy knew he was talking slang, and did it for smartness; but he learned it from others who used such speech habitually. So it is that some usually staid and sober persons occasionally indulge, just to be smart; but they more frequently lapse unconsciously, and often in a way not at all reprehensible.

Hoodlums were so called long before any dictionary contained the word, which undoubtedly originated in the western United States; and they might have been mentioned under that name in its original locality by anybody, and could be now anywhere, without offending any canons of good taste. Other slang words of nearly similar footing are hobo and larribin.

"Every time the police patrol goes along the streets at a breakneck

speed," says the Wichita Eagle, "it is the common remark, 'There goes the hoodlum-wagon.' In fact, so long has the word hoodlum been used in common parlance that it is now accepted as a good English word, at least as a well-recognized Americanism, and the late revised dictionaries have it, thus indicating that its slang coloring has been fully eliminated."

The assumption that inclusion in dictionaries indicates that a word has had its slang coloring fully eliminated is utter absurdity. Hoodlum is in the latest dictionaries, very poorly defined in each of them, but plainly called "slang" in one, and in the others "colloquial," which generally is nearly as far short of real sanction as "slang." As treated in the books, this word alone might prove a weak test of intention; but it furnishes a good clue to the general methods.

The Century Dictionary says *hoodlum* is "a word of no definite derivation, apparently originating in California in the slang of the ruffians of whom it has become the designation," and that it means a young hectoring street rowdy, a rough. It gives a quotation from the Boston *Journal*, which says the hoodlums of San Francisco travel in gangs, and are ready at any moment for the perpetration of any crime.

Webster's New International Dictionary says only that it means a young rowdy, a rough lawless fellow, and that it is colloquial.

The Standard Dictionary says the word is colloquial, used in the United States, and says it first meant "one of a class of ruffians or street rowdies in San Francisco and other cities of California," and "hence, generally, a ruffian, rowdy, or bully."

None of these treatments of the word could have been intended to intimate its acceptance as in good standing. All the lexicographers undoubtedly thought they were clearly placing it on the footing of a word too much used to be ignored, yet not an entity in the legitimate vocabulary. Present-day dictionaries have to explain much that they do not sanction, but have not the space to state this each time. As a general provision for this they all tell in their introductions that they give such words in the vocabulary with a brief stigmatizing remark, and tell once for all what the stigma means.

The actual present standing of hoodlum is of the transitional midway nature incidental in the history of all slang words that become good. It certainly has not fully lost its slang coloring, and seems, instead of gaining ground as it once did, to be declining, so that eventually it may become only a reminiscence. It is still usable, though not actually so much used as it once was, but should be restricted to its original vicious connotation. Many words of slangy origin become established in reputable use, and this one might have done so had there been more real need of a word to express the sense for which it was made.

Our Wichita clipping tells as actual history a story of the origin of hoodlum, which gives an interesting clue to a hidden process of growth in language and may aid the etymologists. A young man from Wichita is said to have invented a term to meet an exigency of his work as a reporter in Salt Lake City, and a typographical error perverted his perversion of a man's name. The reporter was sent to get the story of a rumpus in a drinking-place in which two men were killed and several maimed. Bewildered by lack of a word to connote the extreme depravity of the ruffians, he inverted the proprietor's name, which was Muldoon, thus making noodlum, which was erroneously printed hoodlum. Thus a pedigree is provided for one of the numerous words for which etymologists have been unable to discover any ancestry.

Every word, and every form used by anybody in speech, must have a definite origin, but often this origin is undiscoverable. Inevitably the search invites guesses, and guesses often pose as fact. Thus it is that sometimes one authority says nothing is known of the origin of a word, while another states a positive origin. A good example is gas, which is known to be a sheer invention made by Van Helmont. The Century says various guesses have been made as to what suggested it, but Webster's says chaos did, with no mention of guessing. Slang is not peculiar in being liable to uncertainty.

Greenough and Kittredge's "Words and their Ways in English Speech" is our most trustworthy book dealing with such subjects. It says: "Slang delights in fantastic coinages and in grotesque combinations or distortions of existing words. When a whimsicality of this kind establishes itself as a permanent colloquialism, or gets into the accepted vocabulary, the etymologist has a hard nut to crack." In another place it says, "Language develops by the felicitous misapplication of words." And again: "It would be hard to find a more striking instance [than the history of the word bedlam] of the absurdity of regarding the study of words as a narrow and trivial diversion of pedants."

PURITY OF SPEECH

The teacher paused impressively,
Then to the class he spoke;
In warning tones he told the youths,
"The job I hold's no joke.

"You all use slang. You cut it out. The first one that I hear Misusing English, you can bet He'll skip and quit us clear.

"I've got you where I want you, So keep your English right; I won't have slang — so lay to that And keep the lid on tight."

"DOPING" INKS

By JOSEPH O. MAY



HE indiscriminate use of "dope" in the pressroom by the pressman to overcome the difficulties when the ink is not working just right has caused many an otherwise good job to be spoiled. The chief trouble is where the pressman uses his own "pet dope" in all cases, regardless of the fact that one medicine does not cure all ills but may

by improper use make matters worse than they were before. A certain tried remedy may be just the thing for a one-color job, but if put into the first or second color of a three or four color job it may cause untold mischief.

For half-tone blacks it is always advisable to have at least two grades of ink; a good body half-tone black to be used on all stock that does not peel very readily, and a soft half-tone black which can be added as a reducer to the good body black when the coating of the paper peels when straight heavy body is used. By using soft black instead of oo varnish or compounds for reducing, the depth of color is retained and the greasy gray tone that would occur if reducers were used is avoided.

For colorwork, where one color is to print over another, there is great need for caution, and it is always best to confine oneself to the various ink bodies, reducers, and compounds made by the ink manufacturers, as they are the results of much experimenting by both the chemist and the inkmaker. Therefore, if these are used according to the directions contained on their labels, not only will the desired results be obtained but the uncertainty of the following colors taking properly will be eliminated.

The most treacherous "dope" the writer knows of-which is repeatedly recommended by trade journals for certain remedies—is sodium silicate; if used in a color that has to be overprinted with another color it is a safe bet that there will be trouble a-plenty on the next color. Inks that have been doped with sodium silicate dry with a hard, glassy surface, and it is impossible to print another color over such a surface that will withstand ordinary handling without flaking off or showing scratches. The writer has a job in mind which he did several years ago, a solid print of white on a cover that had to be overprinted with another color. He was advised to use sodium silicate to give the first white a better body. He used it with the result that the second color did not hold. In trying to save this job he resorted to sandpaper, and even such strenuous methods did not save the job. Since then there

have come to his attention several like jobs done by others where the trouble was directly attributable to the same cause.

When troubles occur, such as have been mentioned, it is customary for the printer to call in the inkman, expecting him to work miracles and "fix it up," whereas if the inkman had been called before the ink was "doped" the job would have been saved, and considerable time also. A good thing to remember in the printing business is that it pays to be careful.

SPECIALTY PRINTING

By CALVIN MARTIN



WING to the large number of inquiries regarding my recent articles in The Inland Printer, on Specialty Printing, I have decided to go a little deeper into the matter. Since the issue of the July number (I write this August 10) four houses have started on specialties, and three more are under way. This surely speaks well for the prestige of

The Inland Printer. There seems to be some misunderstanding, however, on the part of some printers as to what "specialty" means. One man writes asking advice on some particular proposition. He is answered as fully as can be done in a general way. He was told that in his adjacent territory he had at least 1,200 daily users of the product in which he was interested. He came right back at us saying we were entirely wrong; he lived in a town having a population of 102,000, but among these there were only thirty-two users and the whole thirty-two sent away for their goods.

Now, a specialty is clearly a mail-order business. Printers will work their heads off to produce good advertising for others to build up their business, but never think what they could do, if they only went to it, to build up their own business. If there was ever a man who had the opportunity to create good advertising circular matter in some specialty line, it is the printer! How few have tried it! Let any printer take a day off and look around his own town and he will see thirty to sixty per cent of the printing used in his town coming from some other town. Now, at least one of these specialties can be done at home; and if done at home the printer can get a lot of work from other towns in any one of these lines if he specializes in it.

You don't always have to put in expensive automatic machinery, but, of course, it is much better to put in one modern machine to start with.

Recently I had the pleasure of looking over the cost-sheets of one small specialty printer. He had two automatic machines and was installing the third. Here are two of the average cards:

Stock cost\$12.00 Labor cost	Sold for	
	Total	¢

He received just \$54 for the job. Another read as follows:

Stock cost	Sold for	
	Total	\$20.00

He got \$147 for the job.

Not all specialties pay this way. This man, however, is doing work that no other man in his territory even knows where to get, how to sell it if he did know where to get it, or how to turn it out if he sold it.

Another man writes: "Am enclosing a lot of samples of our specialties. We can double our business if we only knew what machines to buy or where to have them built." In this man's case the very machine that was best fitted for his specialty was built in stock sizes less than two hundred miles away. He is making the installation now and is reaching out for all the business he can get.

This is where these articles in The Inland Printer are in line with the characteristic progressive policy of this great journal.

I noticed a very successful specialty the other day in my visits over the country. It was a church contribution envelope. The maker in a short time built up such a business he had to put in an envelope-making machine. When he did, he had it arranged to produce an envelope with a special feature. When completed it formed a two-pocket envelope—one printed in black for church donations, and one printed in red for foreign missions. He is going even further into it now. He is going to make pay envelopes for large concerns which will have one pocket for regular pay and one for overtime. Each envelope is dated and numbered—all automatically, with no stops for changes. Just another little thing that was done while the other fellow sat at his desk wondering how he could get commercial printing to do at a living price.

Here is another of the ships that passed by at night while others were sleeping: A man who was disgusted with getting only such work as he could get at a price at which no one else wanted it, shut down his desk and commenced looking around. He saw so many things he was dazed at first. He decided, however, to make one tryout on the first thing that showed up. He passed a milk wagon. It was a hot day. He knew the

driver. "How many bottles do you carry?" he asked. "Two hundred and fifty is all the wagon will hold, that weighs one thousand pounds."

That was enough. He is now making a milk container. No glue or paste is used, but the whole container is sealed in hot wax. He put his press at work on printing the outsides. He wire-stitched the bottoms and sealed the tops. He sold them at three hundred per cent profit. The driver who could carry only 250 now carries 600. They weigh only 972 pounds. He saved, in delivery and upkeep of horse and wagon, double what the product costs. Has he business now? Just think of it! There are 35,000,000 milk bottles used every day. I think he has a field to work in. His printing-plant is working, and growing.

I could fill every page of this magazine with similar incidents that are occurring daily. There are so many hundreds more that are going to occur. Won't you who read this get busy? You never had a better time than right now. Start something—I will help you all I can.

CUTTING MACHINES

By WILLIAM H. SEED

N these days we feel it our duty to preach economy in every department. The normal development of the country would soon have necessitated a gospel of that kind, and the European war has precipitated matters. It is the most important lesson which the American nation has to learn at the present time. This consideration has been

impressed upon us as the result of inquiries made in various directions, and one instance to which we want to draw attention is in connection with paper-cutting machines.

Something needs to be said on this subject in the ear of the employer and of the operator as well. The average owner of a cutting-machine does not pay sufficient attention either to the machine itself or to the proper way of handling it. He is well enough posted in regard to printing processes, typesetting machines, and other kinds of binding-machines, but in ninety-nine cases out of one hundred he can not tell the difference between the different makes of cutting-machines. A cutting-machine is looked upon almost as a necessary evil, an unavoidable expense, somewhat in the nature of an overhead charge. "It does not earn anything," they will say. "We have got to have it, but it is not a producer. The smaller the amount we have invested in it the better off we are." They

seem to see some occult difference between cutting the paper and the other processes which go to the making of a book or the finishing off of any other job. As a matter of fact paper-cutting is not one whit less productive than typesetting. It is just as much a saving to have a cuttingmachine doing better work in less time as it is to have a proportionate economy in any other machine. As an instance of the value of a little attention to the capabilities of a cutting-machine, we are assured by the manufacturers of cutting-machines that they find great difficulty in getting customers to see the importance, say, of the increase of three-quarters of an inch in the capacity of a new model. Yet this is a very important point. A machine that has a capacity of 63/4 inches as compared with 6 inches, which is the maximum capacity of, say, the previous largest machine, means that with the same time and labor twenty per cent more work can be done. It is so simple that it scarcely seems to need stating, but buyers of machines simply do not pay enough attention to get hold of the point. Of course we are not arguing in favor of any particular machine. Various makers can point to advantages in their particular models. What we are contending for is that the advantages of the different makes are not sufficiently gone into.

We are even more concerned, however, with what happens to the cutting-machine when it has been purchased and installed in the printing-offices. We want to insist with all the force at our disposal on the desirability of improving the class of workmen who are generally entrusted with cutting operations. We must raise the grade of labor before we can deal with the losses which are caused in spoiled machines, and the shortened lives of those which are not absolutely spoiled, the badly cut paper which is either wasted or sent to the customer in an unsatisfactory condition, and the accidents to operators which result from carelessness and lack of knowledge. There are two ways of doing this, and, of course, both cost money; one is to furnish instruction for the operators, and the other is to pay higher wages so as to attract men of better caliber; but the saving which can be effected will much more than cover the cost.

A cutting-machine costs anywhere from \$1,000 to \$2,000, and there is scarcely any machine which is more easily spoiled, or at any rate has its efficiency decreased or its life shortened by ignorance and carelessness. To put such an instrument in the hands of a man who has not the slightest idea of its construction, and who has had but the minimum of instruction in its use, is a ridiculous proposition. If the machine works right it makes a difference of at least forty to fifty per cent in its output, to say nothing of the better work. So many criticisms are received by makers that we can assure our readers they at any rate would welcome a recognition of the importance of greater efficiency in operation, and would particularly

like to see some more systematic instruction for operators. This would be to the advantage of operators themselves, and we should anticipate support from the Bookbinders' Union, with which most of the operators are affiliated.

In conversation with a leading maker we gathered what in his experience are some of the principal errors made by operators and employers alike. In the case of a new machine of high grade, the bearings are all very closely fitted. In a very short time it polishes and becomes perfect. If the bearings were less tightly fitted this polishing would cause a sloppy bearing, instead of producing perfection. For the first thirty days, therefore, a machine should have special attention and should be oiled at least twice a day. That instruction should apply specially to the fly-wheel bearings. If one of these bearings is allowed to go until it gets dry it will immediately begin to cut, and once that has started it will continue to grind and consequently wear out before its time. A little skilful handling during that first thirty days will have a tremendous effect upon the length of the life of the machine. There is no limit to the amount of strain that can be applied to a cutting-machine, depending entirely upon the condition of the knife, and this leads us to consider the importance of knifegrinding. This operation is very cheap (different in different localities), a very small item as compared with the unnecessary wear and strain which result from dull knives. Yet it is no uncommon thing for an employer to insist on an operator using a knife for a whole week of steady cutting without having it ground. It ought to be changed every day or at least every other day. Of course, the more powerful the machine the more abuse it will stand, and that seems to be the advantage some people expect to reap from the power of their machines. There are even cases of machines running a fortnight without sharpening knives. Another difficulty is to get people to see the necessity of keeping machines clean. A few minutes spent at regular intervals in cleaning will prove a splendid investment. In some plants operators are allowed a certain length of time every day, or at least once or twice a week, to give the machines a thorough cleaning. In others, however, the cleaning, if done at all, must be done on the operator's own time, or in fugitive moments between jobs. It is surely not necessary to adduce any arguments in favor of keeping any machine clean.

COMPLETE

A little too much color, a little too much impression, a little too little or a little too much. Too much trim, too little trim. A bad cutting, crooked cutting. Anything not right is not right. It is like bad money and should not pass.



Ad. Soliciting that Wrong methods of soliciting Hurts Business. advertising can soon destroy the confidence of merchants in newspaper advertising. In a certain Missouri town the advertising manager of the morning daily watches the advertisements carried in the two evening dailies. As soon as the paper is off the press he calls up the advertisers and suggests that their advertisements be run in the morning paper. If the merchant is willing, all is well. But if the merchant objects, the solicitor at once points out many reasons why the advertiser is wrong in carrying his advertisements in evening papers rather than in the morning daily - he tells him he is throwing away his money. If the merchant is convinced and starts advertising in the morning paper, one of the solicitors of the other papers at once attacks him for his foolishness in so wasting his money. In the end the merchant believes both are right and quits his advertisements in all the papers. Newspapermen, above all others, should realize the harm done to their own cause when they knock on a competitor. All advertising is worth something, and why not admit that your competitor can bring some results and that his paper is worth while, then go ahead and solicit on the merits of your medium alone? So says Alfonso Johnson, of Columbia, Missouri. Respectfully referred to Mr. Brad Stephens.

Theo. L. De Vinne In a letter under date of Januand Presswork. ary 29, 1913, Theo. L. De Vinne said to Francis F. Browne, founder of The Dial, "I know that my notions about typography are distasteful to a large number of book reviewers and amateur printers. The general belief seems to be, not only among critics and reviewers but even among printers themselves, that the beauty of a book depends largely upon its type. I dissent entirely. The office of the pressman is too much undervalued. Our improvements in typography are largely on wrong lines. Readers are clamorous for cheap books. To get cheap books you have to get cheap paper, fast machines, and an unwillingness to spend the time on presswork that really good work always requires. And this careful attention can not be avoided. For many years I have contested this point with publishers, but with so little success that I am tired now of objecting. Artists, too, have their interferences. The general desire for delicacy and paleness seems to be the aim of all persons who design for engraving halftones. To keep from overcoloring or smudging the half tints and pale tints of an engraving seems to be the continual admiration of designers. To do this on a plate which absolutely requires the full octave of color from palest gray to intensest black the pressman is put to his trumps. No doubt the pressman often makes mistakes. But there seems no reason why typework, which always makes the largest portion of a readable book, should be sacrificed to pictures. There are many people who think that illustrations are needed to give attractiveness and salability to the printed book. I can not fully coincide with this assertion. What the reader wants first of all is legibility, and this legibility can not be had with the modern style of plain printing. But I do not want to discuss this question any further. The tide will turn, and the utilitarian features of typography will be more esteemed at the end of this century than they are now in the beginning." On the margin of the letter appears a notation by Mr. Browne: "Amen - with all my heart. De Vinne's sentiments on these and similar matters have been mine for thirty years .- F. F. B." These voices from the dead may have weight.

Broken So many printing jobs require small lots
Lots. of bond or ledger stocks, which are purchased at broken-ream prices from the paperhouse, and because of that the cost of the work is increased ten or fifteen per cent. One Chicago printer keeps a small file, holding 5½ by 8½ inch sheets and guides, and in this file on his desk he keeps about fifty pieces each of three or four weights, in three or four qualities of stock, of which he keeps a ream or two in stock for small orders. In making an estimate, he attaches a sheet of the paper of that weight and quality selected by him for the job, having printed in the lower left-

hand corner, "This is the stock selected for your work, and on which we have quoted the attached price." In this way the customer can see and compare stock submitted with what he has been using, or with what he may have had in mind, and the expense of carrying a ream of stock is small, whereas the difference between using that and some selected stock at broken-package price is enough to bring in many a stray piece of work that would be shopped over the city, and finally let at a no-profit guess price.

The New York Observer is Color Material and War Material. quoted by the American Printer in an article describing the methods and foresight of the German Government in the development of the dye industries. The German manufacturers of dyes, fostered by the overmastering paternalism of their Government, have dominated the dye industry of the world. The very elements that are needed in color-making are the essentials for the manufacture of explosives. That control will always be in the hands of the Germans until the Government of the United States and the Governments of other countries give the same sort of aid or aid in a still greater degree to their home manufacturers that the German Government gives to German manufacturers. The American congressman is the man who can save the day if he has the vision. It is up to the American voter to open his eyes.

Getting There.

In order to arrive, the printer, engraver, bookbinder or electrotyper does many things to meet the requirements of the customers of the trade; but to get the finished product to its destination in seemly shape, promptly, and in a conveyance that adds to the prestige of the producer, is too little regarded.

On the street we see boys carrying bundles of printed matter, roughly wrapped, carelessly tied, and with the printer's product peeping through the tears in the wrapping-paper. What impression does this kind of delivery make on the customer's mind?

Here is a lad with a hand-cart filled with bundles of printed matter. The label of the printer appears on each one. The youth has tilted the cart a moment to rest. A truck passes by and the big wheels jolt into a puddle and splash the contents of the hand-cart. What will the customer think when he receives his printed matter?

Here is a mud-bespattered wagon with the name of the printer on the faded sides. Does this parade of poverty and inadequacy advertise the printer? It does — to his detriment. Here is a newly painted wagon and a goodlooking horse hitched to it. The printer's name and business and address are painted on it. It advertises that the printer is a back-number, with antiquated notions.

Here is an auto-truck, competent-looking, upto-date. It bears the name of a "get-there" printer. Passing through the streets, it is an advertisement that commands attention. It is the apotheosis of intelligent management and dispatch.

Remember, a good delivery may cover some faults, but a bad delivery encourages disbelief.

We want to hear from our readers about their methods of delivery, and if photographs of the means they use for transportation are sent to us we shall reproduce them from time to time. The matter of delivery is very important to the trade, and a little coöperation will aid us all. Send us a report of what you have done, what happened, and what you are doing now in the making of deliveries to your customers.

Industries and Instruction.

The economics of one generation are not suited to the economics of a later generation - always. The activity of the unions in the graphic arts in planning ways and means for supplemental trade education was initiated by the editor of THE INLAND PRINTER through the agency of P. T. Dodge, George E. Lincoln, James M. Lvnch, and the late and lamented William Blair Prescott. The first step was the establishment of a school for instruction in the operation of the linotype machine, and the late Henry O. Shepard gave the writer a free hand in developing that important aid to the progress of the printing trade. Out of this developed The Inland Printer Technical School, operated under the direction of the Commission on Supplemental Trade Education of the International Typographical Union.

Much opposition to the work was displayed through the years of its progress. This was most natural, and inevitable. The efforts of employers in the line of technical education, however well conceived or disinterested, were and will remain disproportionately expensive in the results achieved, for these efforts are looked upon with suspicion and distrust by organized labor and the weight of this influence is a heavy drag upon such efforts.

Men who have learned a trade in the old way simply by doing, and by hard knocks—and who have achieved high standing as craftsmen, hold to their traditions. They believe the only way to learn a trade is the way they learned. But their economics are not suited to the industries of to-day. The tendency of the world is toward the elimination of waste. So far its attention has been mostly confined to the elimination of the waste of material or time. Our object is now toward the elimination of the waste of lives, of youth, of men and women, and of human happiness.

Society is the controlling force, the man who pays the wages — the employer — is the middleman who markets the skill and time of the artisans.

We have been mixing production of materials with instruction. Production must be made a determinative quantity. The interruptions to which a highly skilled worker is exposed in order to give instruction to an apprentice cause a break in the productive work. The instruction imparted may be ill-considered or not properly understood. There is a serious opportunity for loss.

Instruction in the trades must be, and assuredly will be, a separate and distinct function, and in no way be involved or involve the operations of production. The youth must and should be taught the economy of time in the shop—in production—but the reason why and how, the development of individual and inherent qualities, must be the work of instructors of high technical skill superimposed on pedagogical science.

The unions devoting attention to supplemental trade instruction are to some extent marking time on account of political wire-pulling and the vicious influence of opportunism, and jurisdictional jealousy.

The time will come when a clearer vision of the security that lies in cooperation will shine upon both employers and unions, and the only real issue between them, the division of the profits of the industry, be settled wisely and sanely, so that each and every one may come into his birthright of life, liberty and the pursuit of happiness.

A Buyer of Printing on Selling Printing.

Here is an editorial supplied by a buyer of printing: Is it fair for a buyer of printing to take a suggestion made by a salesman, and ask for estimates on work based on that suggestion? I think not. If a suggestion were made in the shape of a piece of high-grade artwork, there would be no question whatever as to the ethics involved. Even though the suggestion be a verbal one, it involves study and work on the part of a salesman to give a customer or prospective client better service, and should be regarded as such.

To illustrate, a printer came into my office a few days ago and said, "Mr. Jones, you are now using at least fifteen forms of record sheets of goods in your warehouse, a different form for each department. Some of those I print. At one time

I printed them all. If you will give me one of each, I will standardize them so that the same ruling and printing, with few exceptions, will do for all departments."

This man came to my desk and voluntarily offered to do something I should do, but which he can do better than I from a mechanical standpoint, because his business is not only printing and ruling, but systematizing. I know I could cut his price by taking the sketch he will give me for "O. K." of the standardized form, but I will not do so. Why? Because, for his idea and labor, he is entitled to a service fee, which will not be much, at any rate. And think of what he has saved me. I write one order, instead of fifteen. I check one bill, in place of fifteen. And I carry in stock one form, in place of fifteen, and that one will cut economically from a standard size of paper, and I can safely bet that fourteen of the fifteen don't, because they were hatched by a department head during a spare moment, for emergency service, and what did he know about paper sizes?

And in these days of a changing paper market a suggestion may mean a lot. A certain standard form used in considerable quantities came up the other morning for re-order. Any printer with a cylinder press could print it. It was a perforated sheet which, when torn out of the book, was 81/2 by 11 inches. It really was an order form, printed on a cheap bond - that is, it was cheap once. The specifications were given to three printers. Two of them bid, as requested. So did the third, but he added a little suggestion. He said, "Mr. Jones, you can save \$10, or twelve per cent, if you can spare enough space so I can cut that sheet without waste out of folio. In other words, let me take up enough space in the width of the form to allow the binding and perforation to make a sheet 81/9 by 11 inches in all." He printed the job. I don't even remember how his figures on the job, according to my specifications, compared with the other two. That was unnecessary to consider.

Now, when there are printers of that sort with whom I can work, how does the man with an outof-date plant, who cuts prices to get work, and forgets to tab a job when his order is plainly written,
expect to get business and make a fair profit? I
am inclined to think if he used his head more, and
his eraser less, his business would look better when
the tax assessor came around.

Nothing is comparable to the pleasure of an active and prevailing thought—a thought prevailing over the difficulty and obscurity of the object, and refreshing the soul with new discoveries and images of things; and thereby extending the bounds of apprehension, and, as it were, enlarging the territories of reason—South.



INDUSTRIES ILLUSTRATED—IN A STONE-CRUSHING PLANT.
No. 14.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

NON-DISTRIBUTION.

To the Editor: SEATTLE, WASH., July 14, 1916.

THE INLAND PRINTER for July contained an article particularly interesting to me, by Mr. Vandercook, concerning "Non-Distribution." The crux of the problem he well expresses in the phrase, "when there is able supervision and the proper physical accessories," and this is of special force as applied to the daily newspaper of any considerable size. The proper handling of a system of so-called "non-distribution" throws a largely increased burden of watchfulness and attention to detail upon the one responsible for the work of the composing-room, and unless this care is given without stint, results will be far from satisfactory.

As to the profitableness of making new material to be used but once, we are very much in the dark, and some of those things appearing on the face as factors of large saming because viewed only from one point, probably would show differently if seen in the full light of their relation to the other operations of the office. Unfortunately we have not sufficient records of the production processes of newspapers to make an intelligent comparison between systematic distribution and so-called "non-distribution." I use the expression "so-called" because the advocated ideal non-distribution is seldom fully practicable, and its modification in almost any way marks the point where it falls down.

There is a feature which Mr. Vandercook has not touched upon, and it is important in the working-out of any non-distribution system where hand-set material is the subject of consideration. Newly cast type is not handled as easily as that which has had repeated use; the same is true of type-metal spacing-material as compared with the brass generally used on modern newspapers. This results in an increased time-cost on composition. Furthermore, this slowing-down occurs at an hour when the "live" copy is on the hook and the work of composition should proceed smoothly and without handicap or delay of any kind. This is a serious defect, and probably adds from ten to twenty per cent to strictly composition time-costs. Only the most systematic handling of a non-distribution process will enable the saving of actual distribution to overcome this and produce a financial balance in favor of non-distribution, while its delay-producing tendencies so important in the issue of a daily paper - remain to annoy, and to be remedied in some other way, if possible.

This remedy may take the form of using a larger force for a less number of hours per shift. It is the line along which adjustments required by the introduction of other machines have taken place.

Another defect of scrapping type after one use is the tendency to slovenly habits in the handling of permanent material. The waste of these materials, no doubt, increases when used collaterally with non-distribution. And besides this, there is the disposition to do the composition more with the idea of avoiding its distribution than to produce the best results in composition. The loss of individuality in appearance of advertisements is, also, an indirect effect. On these points we are likely to hear from our customers and advertisers with complaints on the character of the service, or with gradual curtailment of patronage because of its ineffectiveness.

On the whole, in the interests of all concerned, non-distribution is something to be introduced with extreme caution.

Charles J. Schott.

SHALL DISTRIBUTION BE DISCARDED?

To the Editor: CHICAGO, ILL., July 26, 1916.

Your article, "Shall Distribution Be Discarded?" in your May issue, invited the views of its readers, and having had experience along this line, I take advantage of the invitation.

The non-distribution system can run all the way from the non-distribution of merely body type to as large as 36 or 48 point. It is so easy to determine that the distribution of body-matter is too expensive that it is not practiced in any office where there is machinery to make such type.

If there be any doubt it would grow with the increasing size of type until it had reached perhaps the 36-point size. There are reasons why even so large a size could be included satisfactorily in the non-distribution system. Any exception made of a rule makes that rule less operative, and the greatest economy is to be had from a universal rule without exception.

The distribution of type is apt to take a greater percentage of the compositor's time than is generally accorded. It too often becomes the opportunity for wasting time. If anything could be said against the system, it is the fact that the elimination of distribution makes it necessary that all hours be productive hours, and work of the productive kind, whether in dull times or not, must be found. This might be offset by a greater effort on the part of the selling force to prevent such a condition.

Distribution piles up in the office, and when type is wanted it is wanted badly, and there is little time for distribution and much less for the time-killing hunting that is necessary to fill empty cases. This is particularly trying where certain boxes are empty, although the cases are particularly subject to overflows and empty boxes. It takes a long time to get sorts, and costs considerable, to say nothing of the worn faces that must be encountered in the use of such type. From the standpoint of convenience for the productive hour, it would seem that the accessibility of a good supply of type at every hand should increase the capacity of the compositor. Just what this amounts to is indeterminate, but it might run to a considerable percentage.

The saving of time and distribution appears to be clearly established. The time taken to put sorts into a case by any method whatsoever, outside of the package system, should mean a considerable saving of time over distribution.

This plan is better worked by the elimination of as much foundry type as possible, thus throwing all of the metal into the non-distribution system, simplifying the conduct of the office and having a tendency to create better order. WM.F. WHITMAN.

A PROTEST.

To the Editor: St. Louis, Mo., July 25, 1916.

As a reader of THE INLAND PRINTER, as a friend of Mr. Louis Herzberg (whose acquaintance I made when he was a resident of this city), and as an advertising man, especially in the latter capacity, I protest against the use of such hieroglyphics as are embodied in the otherwise effective advertising design entitled "Attractiveness," the design with the girl's head, which appeared on page 361 in your June number.

If Goldberg would see this, he'd surely get up a cartoon depicting the "terrible effects" of attempting to decipher it

Trusting that my criticism might prove beneficial, I am, Charles Louis Klaes.



First Comp.—The barber cut me face all up while tellin' me a story.

Second Comp.— A story illustrated with cuts, eh.

Contributed by Dave Winsten, graduate I. T. U. Course, Brooklyn,

New York.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

The late John Clay, Cambridge University printer, left an estate valued at \$112,000.

THE Printers' Revisers and Readers' Assistants Society has become a part of the Operative Printers' Assistants'

The cost system has been installed in the printingoffices of the British Expeditionary Force at Boulogne and Havre.

In view of the paper crisis, the extent of the British paper export trade is surprising. In the month of May last it amounted to 265,609 hundred-weight, valued at 4522,886 (82,541,407).

THE printing classes in the technical schools of Darlington, Glasgow, Guildford, Harrow, Reading and Sheffield were suspended for the terms of 1915-16, due mainly to the influence of the war.

JAMES WARD, who recently retired from the Hollins Paper Mills, Darwen, possesses the unique record of having served as boy and man, as a papermaker, at the same machine during an unbroken term of fifty-two years.

In reply to a question in the House of Commons, it was announced that the matter of taxing billboards had been thought of, but when it was found that less than \$2,500,000 a year was spent for posters on the billboards, it was not considered worth while to impose a duty on them.

The Dublin printing trade suffered heavily in the Sinn Fein rebellion. A number of printing-offices were either completely gutted or severely damaged. The offices of the Freeman's Journal, the Leader, the Irish Homestead, the Motor News and the Cyclist were among those totally destroyed.

George Miles, foreman of F. G. Longman's Printing Works in Cornhill, Dorchester, has retired, after sixty years of work in the same office. He started to learn the printing trade at the age of thirteen, and, with the exception of two years, has served in the one place. He recently celebrated his golden wedding.

The printing-ofice of Neill & Co., Edinburgh, was recently destroyed by fire, entailing a loss of nearly \$150,000, and throwing two hundred and sixty persons (two-thirds of whom are women) out of employment. The concern, established in 1749, was one of the largest in the country and acted as government printers to Scotland.

The quantity of paper available continues less and less as the year passes. It is estimated that at the end of June the output of paper in British centers had fallen to nearly one-half that of normal times. News paper has steadily moved up in price from 6 to 8 cents per pound for several-hundred-ton lots, and the rate may be 10 cents and even more before long.

A BALLOT on increasing salaries of officials of the London Society of Compositors has been taken, and as a result the general secretary's salary will now be £275 (\$1,338) per year; the assistant and organizing secretary will receive £3 (\$14.60) per week, the financial secretary, £3 is (\$15.80) per week, and the three assistants in office each £2 los (\$12.16) per week.

AMERICANS who know of no other postal cards to buy except those furnished by the postoffice department and the picture cards sold by the trade, will be somewhat surprised to learn that in England the stationers have unstamped blank postal cards for sale. Just now the trade is objecting to the postoffice continuing the sale of its stamped cards at the usual rate, in view of the fact that the stock is now so much higher in price that the stationers are obliged to raise the price of their cards.

ACCORDING to "Kelly's Directory of Printers, Stationers, Etc.," for 1916, there are in England, Scotland and Wales, 6,379 letterpress printing concerns; 630 concerns do lithographing, 92 do color printing, 27 copperplate, 45 photographic, while 96 do various other classes of printing. There are in the engraving branches 216 firms who are devoted to copperplate, 86 to photo, 77 to wood, 6 to map and 54 to seal engraving. Of offices issuing newspapers, periodicals, etc., there are 2,540. Of ordinary papermaking concerns there are 229. The graphic industries support 40 electrotyping concerns, 45 printing-ink factories, 11 typefoundries, 11 rollermakers and 50 printers' engineers. There are 991 wholesale and 298 manufacturing stationers. These figures include neither London nor Ireland. London is credited with 1,430 letterpress printinghouses; 294 lithographic, 71 color, 33 copperplate, 25 music and 51 chromo-litho concerns; 107 copperplate, 90 photo, 84 wood and 15 music engraving concerns; 25 typefoundries, 30 electrotyping houses, 49 printing-ink factories and 15 rollermakers; 193 manufacturing, 422 wholesale and 27 wholesale fancy stationers. Ireland is credited with 277 letterpress printing-houses; 30 lithographic, 2 color and 1 copperplate printeries; 306 newspapers and periodicals; 23 paper merchants, 12 papermakers, 1 typefoundry, 1 ink factory and 4 copperplate engravers; 21 manufacturing and 60 wholesale stationers.

GERMANY.

A NEW series of postage-stamps will shortly be issued by the German postoffice department.

The executive committee of the German Master Bookbinders' Association has advised a further advance of ten per cent in the prices of bookbindery work. This would elevate the advance in these prices to forty per cent above those obtaining prior to the war.

In order to combat extravagance in following fashion in dress, the command of the seventeenth army corps, at Danzig, has issued a decree forbidding the import and sale of fashion journals and patterns issued in foreign countries, under the penalty of one year's imprisonment and a fine of 1,500 marks (8357).

Grone Erler, in discussing "The American Trade Press of the United States During the War," before the Berlin Typographic Society, credited The Island Printers, the American Printer, the American Bulletin, Printing Art, the National Lithographer and the Deutsch-Amerikanische Buchdrucker-Zeitung with not taking sides in the conflict, and that the typographic news pertaining to the war was given without any editorial comment likely to violate neutrality.

ACCORNING to the Zeitungsverlag, since the beginning of the war 1,067 German periodicals have permanently ceased publication (this figure includes 221 political dailies), and 1,295 have been temporarily suspended (this includes 287 political dailies), a total of 2,362, including 508 political sheets. On the other hand, 942 periodicals, including 210 political dailies, have been started. This brings the net figure of loss down to 1,420 periodicals (298 of them political sheets).

THE Berlin Tageblatt recently made this announcement to its readers: "The price of the paper for this journal

has risen 90 per cent since the beginning of the war, ink has risen 125 per cent, metal 200 per cent, oil 300 per cent, string and rope 200 per cent. At the same time the wages of our staff, in consequence of the high cost of living, had to be increased. For these reasons we shall be compelled, to our great regret, to raise the price of our paper, the increase to begin July 1st."

JAPAN.

THE Government has bestowed upon Shojiuro Nomura, manager of the Tokyo Tsukiji Typefoundry Company, at Tokyo, a blue medal for merit and a decoration, because of the great contributions he has made to the art of printing in Japan during the past thirty years. Mr. Nomura is the first printing-office proprietor who has been the recipient of this Japanese decoration of honor, which is very precious and rare and is conferred only upon those who render great service to the State. Mr. Nomura is a trustee of the Tokyo Printers' Association, which held a banquet at the Seiyo restaurant to congratulate him upon his distinction by the Government. Various corporations joined in a meeting to honor him, and Mr. Nomura also gave a dinner to which he invited the publishers of Tokyo. He was deeply affected upon receiving the decoration, and expressed his resolution to make even greater efforts in the future. Mr. Nomura is an affable and upright person and is recognized as one of the most experienced men in Japanese printing circles. In spite of his advanced age of sixty, he is very robust, and much may yet be expected of him. He introduced the point system of Japanese printing type, now so generally in use in this country.

SWITZERLAND.

The Gutenbergstube (Gutenberg Chamber) at Berne was enriched the past year by the addition of 379 books and brochures and 209 volumes of graphic trade periodicals. The society has now 341 members.

The Swiss Typographic Union, at its convention, held June 11 at St. Gall, decided that those who have been members for fifty years shall be free of the obligation of paying dues. The plan of a fusion with the typographic society of Romance Switzerland was concurred in.

FRANCE.

A PLINE which a linotype operator happened to let pass, and which escaped the proofreader, got into print in the Nouvelliste de Rennes. This caused great excitement in the military command, because of a suspicion that the enemy was being thus communicated with through cipher. An investigation was begun and it was very difficult for the manager of the journal to convince the authorities of the loyalty of his work people.

NORWAY.

BERGEN and Mold, two thriving Norwegian villages, were recently almost totally destroyed by fire. Printers suffered large losses, fourteen being victims. The Grieg Boktryckeri, at Bergen, one of those destroyed, was one of the largest printing-offices in Norway, and was known throughout Scandinavia. The printers in neighboring cities gave a helping hand to those who suffered from fire.

ITALY.

THE agreement between Germany and Italy as to copyrights on works of art and literature, entered into on November 9, 1907, has now been abrogated by the Italian Government. The abrogation is to take effect on April 23, 1917. SWEDEN.

PASTEBOARD and paper coated with rubber have been added to the list of articles which are now prohibited from being exported from or transit through Sweden.

THIRTIETH ANNUAL CONVENTION UNITED TYPOTH-ETÆ AND FRANKLIN CLUBS OF AMERICA.

BY OUR REPRESENTATIVE.



PROMINENT business man at a recent convention made the statement, "This is the greatest convention year in all history." Continuing, he said: "I have attended many, and have yet none to regret. I make money by coming, for I never have failed to find profitable ideas which I could apply to my own business — and I always have a

jolly good time to boot."

It has always been the present writer's contention that one of the greatest benefits derived from meetings of local trade bodies was the privilege of rubbing elbows with those in the same line of business. If that is so in a local organization, bow many times is that benefit multiplied in a meeting of a state or national organization? As the prominent business man quoted in the preceding paragraph has well said, attendance at a convention enables one to make money, as therein will be secured ideas that will enable him to conduct his own business on a more profitable basis. And that is what will be taken away by all who attend the thirtieth annual convention of the United Typothetæ and Franklin Clubs of America, which will be held at Atlantic City, New Jersey, September 12, 13 and 14, 1916.

The invitation to attend this convention is by no means limited. To the contrary, employing printers everywhere are invited and also requested to urge others to attend, and thus assist in the uplift of the printing business at this most critical period.

Conditions in the business world are rapidly changing every line of business is advancing by reason of convention association of kindred lines of business, discussing, considering and applying modern business-building ideas to individual interests, and solving, collectively, the matters of deep concern to all.

The printing business is the most important factor in business-building, and printers everywhere should awaken to the demand for intelligent and collective action. At the Atlantic City convention these problems will be thoroughly discussed and plans presented which, with the concerted action of printers everywhere, will result in untold value in the advancement of the craft.

The government endorsement of many of the methods inaugurated by the United Typothetæ and Franklin Clubs of America will be featured. The work of the national organization in connection with the Federal Trades Commission will be given prominence at the convention, and the duty of the individual printer in matters of national importance will be so attractively presented as to be transformed into privilege.

No convention visitor need fail to broaden his vision and increase his efficiency by attendance at this convention. And thus if the vision is thereby broadened and worth increased nationally, municipally and collectively, it is correspondingly increased individually. And individual worth thus increased can not fail to be reflected into the final fundamental element back of all business — the home.

The program for the convention includes much of unusual interest to printers and representatives of the graphic arts. The number of subjects to be handled will be fewer than usually allotted, but each will be treated by a specialist of national reputation, and every address and paper will be of practical value. A liberal portion of the time will be given over to the discussion of the subject-matter of the various addresses. This has been found, from

experience, to be the most valuable way to bring about the practical application of the suggestions offered.

Among the subjects on the program, a most attractive feature will be that of applied color demonstration, by Arthur S. Allen, of New York. With the aid of wonderfully conceived and carefully prepared charts on color values, Mr. Allen will show a means of simplifying color analysis as applied to printing and advertising. With special mechanical devices the color problem becomes simple in solution and interesting beyond ordinary expectation.

Direct advertising and the creating of more business will also be featured by a successful specialist. Collective advertising for groups of printers will be discussed, and

practical suggestions and plans will be offered.

Efficiency, credits, proper accounting methods, salesmanship and welfare work will be interestingly handled by men who know whereof they speak. Discussions will be directed by capable leaders who realize the value of a clear understanding of the subject in hand as well as the monetary value of the practical application thereof. In fact, the program as a whole is designed to meet the earnest demand at this time for practical business-building ideas in the various branches of the graphic arts.

A prominent feature during the convention will be the Graphic Arts Exhbit. The fame of this exhibit is now nation-wide by reason of its recent display at the convention of the Associated Advertising Clubs of the World. Every conceivable form of modern printed-matter is shown in the exhibit, but nothing is shown unless it possesses merit. The exhibit will be augmented with a display of printers' club publications and printers' individual house-organs, as well as those of their patrons. A series of collective advertising campaigns by groups of printers will also be displayed, as well as examples of series or sets of advertising matter in direct-advertising campaigns. These examples will be chosen especially upon merit, and will contain the important elements of "association of idea" in their sequence. Other important details in direct-advertising construction will also be shown.

The convention headquarters will be at Hotel Traymore, which is admirably adapted for such purposes. Equaling in beauty any of the previous convention sites, it surpasses its predecessors in many respects. Its commoditions quarters settle in advance the hotel reservation problem. The acoustic properties of the Traymore Auditorium, where the various sessions of the convention will be held, are exceptional, and the spacious lobbies and corridors make a most desirable gallery for the Graphic Arts Exhibit. Then, too, as if predestined for this event, the murals of its magnificent library dome depict in classic form the "Four Stages of Progress of Printing."

No fixed program of entertainment will be scheduled other than the grand convention ball, to be given on Wednesday night, September 13. However, as the convention sessions are planned for the forenoons, beginning promptly at half-past one, ample opportunity will be afforded for the enjoyment of the many distinctive features of Atlantic City without interfering with the primary objects of the convention. Opportunity will be afforded for many enjoyable side trips and excursions, as well as for rest and recreation at will.

The time now is limited, but sufficient remains for any employing printer in any section of the country to pack his grip, purchase his railroad ticket and hie himself off to Atlantic City, and he can rest assured that he will not regret it. Any railroad or transportation agent can give information regarding special summer rates.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Opinion on Punctuation.

J. S. Ritenour, Pittsburgh, Pennsylvania, writes: "In the line of C. F. H.'s Toledo communication, also W. McG.'s, of New York, about the use of points, in your May number, I should like to state my belief that a semi-colon ought to be inserted before a parenthesis or a quote for the simple reason that it is as essential to the author's meaning and phraseology as any word or letter in sentence or paragraph and therefore properly belongs before parenthesis or quote. In the cited illustration, 'Alliance - John Smith (Dem.),' the point within the parenthesis should be omitted because it is entirely useless. This ground is followed in the omission of the comma after Smith. Everybody knows what (Dem) so used stands for. (D) would answer just as well. It may be possible to make rigid rules to meet every exigency of punctuation or of typographical taste, but I imagine they would be tedious, vexatious and not always satisfactory. Points, like words, are useless where they do not clarify or strengthen the writer's meaning, and in such cases should be left out."

Answer .- This letter has been kept unnoticed longer than it should have been, largely because I could not think of a good way to answer it, and an essential feature of this department is editorial comment on each topic. Frankly, the opinions expressed in the letter appear to me not only to be puerile, but as utterly unreasonable as any thoughts could be. We print the letter exactly as written. The first criticizable point in it is the form semi-colon, which shows an indefensible use of a hyphen. Semicolon has been the proper form of this word, and almost universally so written, for so long a period of time, that there should be no one ignorant of the fact. Yet the strongest objection to this misuse arises from the doctrine of our correspondent that "points are useless where they do not clarify or strengthen the writer's meaning." Useless insertion of a hyphen in this word shows emphatically the worthlessness of such doctrine. Needless to say, after showing this example, that the punctuation of the letter likewise disregards the doctrine, since commas are used where the meaning would be clear without them, and omitted where they would both clarify and strengthen the expression. Yet this would hardly call for such strong condemnation were it not, unfortunately, an expression of a widely accepted opinion, which works disastrously to the detriment of literature. Many of the present-day books issued by our best publishers are disgracefully punctuated, mainly because of this doctrine and its misapplication. Our publishing houses are, almost without exception, applying false economy by having cheap labor for sub-editing and proofreading, so that the publisher's work in which reasonable punctuation appears is a rare curio.

I confess utter inability to find any clear meaning in our correspondent's remark about "a semicolon before a paren-

thesis or quote," so will simply let it stand for what it is worth. As to abbreviations without periods, his meaning is clear, but the opinion is subversive of universal usage, excepting the common and unsightly British practice of writing Mr and Mrs without periods.

A Sadly Neglected Comma.

B. G. T., Fremont, Michigan, asks a question that must be answered contrary to the most common usage, as follows: "A controversy arose recently in our shop over the use of the comma before the 'and 'in a series such as the following: 'The man, woman, and child were injured.' You want to be a seried with the series when the second comma, but an employee here states that he remembers a debate held in The Inland Printer a few years ago in which the decision was made that the 'and' accounted for the second comma, thus making it superfluous. Could you kindly enlighten me as to which is the correct form?"

Answer.—Whichever way is decided to be correct, a very large number of people would say that it is not the correct decision. Although it is probable that a majority would decide against the use of the comma, I am positively not one of that majority. My unalterable conviction is that in all such series correctness demands the use of the comma, not only when "and" is used, but also with "or" or "nor." Absolutely every time I write such a series it will be like "man, woman, and child," "man, woman, or child," or "neither man, woman, nor child." The use of the comma is so instinctive that I do not believe I could even write such a series without it—excepting firm or corporation names.

One of the oldest and oddest obsessions that ever secured wide currency is the notion that "and" renders the comma superfluous. Yet that obsession is common, notwithstanding its absurdity. It is not true, according to my recollection, that THE INLAND PRINTER ever has published a debate that resulted in such a decision. Everything decisive in the magazine on such subjects for more than twenty years, except letters to the editor, has been from my pen; and I am certain that I never made such a decision. The man who said he remembered it in THE INLAND PRINTER must be mistaken as to his authority, though he surely did voice correctly what many people think. But it is not what the best thinkers think. Among our best and clearest thinkers on such matters must be our professors of rhetoric and literature, and one of them is Professor Robert H. Fletcher, whose book, "Principles of Composition and Literature," inserts this comma every time, as in saying: "The requirements of Good Use are said in a traditional classification which can not be bettered to be three in number, distinguished by the adjectives Reputable, Present, and National." A glance through the book shows absolute consistency in this use of the comma. Our

best and most careful authors, especially those who recognize most thoroughly the value of good punctuation, use this comma invariably.

Theodore L. De Vinne, in "Correct Composition," in which book, by the way, this comma is never omitted, says: "The omission of the comma before the word and, in every nominative that specifies three or more persons or things, is an error often made by rapid writers." He says also that compositors working from such copy should always supply the comma unless otherwise specially ordered—which always should have been the proper procedure, but

ally write a comma. Almost universal practice among operators is following copy, and proofreaders are commonly restrained from making changes of any kind.

INTERPRETIVE LIGHTING.

The alluring and deservedly popular statuette, "The Good Fairy," which has been placed on the market by Mrs. Jessie McCutcheon Raleigh, the sister of the celebrated cartoonist and war correspondent, John T. McCutcheon, in some photographic reproductions affords an interesting example of the influence of interpretive lighting.



The Good Fairy.

No. 1.—A Conventional Photograph.

never was so, and which should not be followed by any one now. Better teaching to-day is that copy should be followed literally, and that customers should have to pay for correction.

Our correspondent, however, may be one of those who think correctness consists in conformity to fashion. If so, his conclusion from a full understanding of the facts of usage would probably be that omission of the comma in question is correct. Notwithstanding De Vinne's saying that its omission is an error, many persons now insist that such series are correct without it. Much more printing is now done without it than with it, which is anomalous, for every well-known writer on punctuation insists that correctness demands its use.

By far the most striking fact about these series of items is that almost no one among the average people pays much attention to correctness. Books are printed just as they are written, with the two styles alternating—sometimes one way, sometimes the other. Most of those who make copy for printers write such things with little thought of the value of commas, except that once in a while they actu-



The Good Fairy.

No. 2.— Interpretive Lighting by Eugene R. Hutchinson.

The subject makes a strong emotional appeal. No one of any sensibility, entering a room or office in which "The Good Fairy" statuette has an appropriate place, can fail to come under the influence of that joyous and youthful welcome — even though it is but a piece of clay. Under certain lightings the statuette has a subtle appeal. Sensibility to such influences and effects marks the difference between those who find more in life than appears and those whose imagination is not elastic. In commercial photography, and in reproducing art or commercial objects by the various processes, it is quite possible that the exactitude of detail and coloration demanded as the acme of perfection falls short. In the photograph of the statuette marked No. 1, we have a representation of the ordinary full lighting, but in No. 2, photographed by Eugene R. Hutchinson, Fine Arts building, Chicago, we have an artist's interpretation. This may be caviar to the general, but that there is opportunity for interpretive commercial art even in reproducing boots and shoes, and thereby making a more convincing appeal to the buyer, there is little doubt.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Reducing or "Cutting" Solutions.

The high prices of iodin and potassium iodid, used in what is commonly called the "cutting" solution employed in half-tone negative-making, have stimulated experimentors to find a cheaper substitute. The results of their work have been given in this department. E. L. Turner, of the L. C. C. School of Photoengraving, has tried all the well-known reducers and has found that Farmer's reducer is the best. He makes it up in this way.

Potassium ferricyanid (red prussiate of potash), a ten per cent solution. Sodium thiosulphate (hypo), twenty per cent solution. Keep these two solutions separate until wanted for use. To make a "cutting" solution for wet plates, take one part of the red prussiate solution and mix four parts of hypo solution with it; then add five parts of water to the whole. It works quicker than iodin and cyanid and costs about one-tenth as much as the latter. Only enough Farmer's reducer should be mixed fresh to "cut" the negative in hand, for it is a solution that deteriorates speedily.

Color Sensitizing Dry Plates.

"Photoengraver," Boston, writes: "I am wondering whether you can help me out of the following difficulty: Some years ago I used the dye erythrosine to sensitize dry plates for the green. A friend has brought me a substitute from England for erythrosine which he says is considered to be an improvement, but when I tried it I found it formed in a scum on the side of the porcelain dish in which I bathed the plates. I have tried the addition of alcohol, without success."

Answer.— If you had but given the name of the dye, this reply might be more definite. You can accept this as a rule, that anilin dyes are either soluble in alcohol or water, frequently in both. The dye you are using is soluble in alcohol and may be soluble in water to a limited extent. You should have water in the dye bath to carry the dye into the gelatin film. A purely alcoholic dye bath will only stain the gelatin on the surface. The only way for you to do is to try a bath half alcohol and half water, and, if this works, try adding more and more water until the scum begins to form on the side of the dish. Then you will have found what proportion of water that particular dye will stand.

Advantages of Zinc over Aluminum for Offset Printing.

The old controversy as to whether zinc or aluminum is the better metal for use in planographic printing is being decided in England in favor of zinc, owing to the exigencies of the war. Process Work says there are many decided advantages in the use of the metal zinc, for any smoothing or flattening of the granular surface of the metal can be much more satisfactorily done on zinc than on aluminum. Then a "chemical" grain can be replaced upon a zinc printing-plate which it is impossible to equal by a similar means upon an aluminum one. Next, the plate preparer can more readily and quickly remove the old image from a zinc plate than from an aluminum one. Corrections are more speedily prepared on zinc. Zinc has a more resistive power against breakage after bending for the gripper. Zinc plates are less liable to oxidation than aluminum plates are, and, most important, zinc is the cheaper metal. The only advantage aluminum appears to have over zinc is that it is a lighter metal, and it is a whiter metal when grained, thus allowing the artist to see his drawing clearer and the transferrer to know when his work is clean.

Preparation of Copy for Half-Tone Engraving.

Harry W. Leggett, clerk in charge of printing with the Department of the Interior, Canada, sends a description of the method of preparing half-tone copy for their publications. In brief, their method is this: They find that the most suitable photoprint for half-tone reproduction is a black or dark-brown print of a velvet or glazed surface, and that platinum or sepia of a matt texture is objectionable. Only unmounted prints are used for half-tone copy, each one being put in a containing sheet. Fairly stiff cover-paper is cut to standard sizes and the unmounted photographs are attached to these sheets of cover-paper by first marking the corners of the photograph on the sheet, cutting oblique slits in the cover-paper and sticking the corners of the photograph through the slits. The large margins allowed around the photograph permit instructions to be written on them as well as the numbers of the illustrations.

Experience in this country has taught us that the photographs should be properly mounted before using for halftone copy and a cover of thin onion-skin paper attached as a flap to it so that instructions and corrections can be indicated on the flap. A manila flap can be put over the onionskin flap and thus preserve the whole from injury during the processes of reproduction and filing later.

Brief Replies to a Few Queries.

Allard J. Conger, Portland, Oregon: Impossible to give you a list of the material and outfit needed to make zinc etchings on a small scale. It would here require at least a page.

A. Horovitz, Providence, Rhode Island: You will find it next to impossible to make three-color etchings on silver mirrors.

"Post-cards," Detroit: Rotary photogravure presses are the easiest part of your plant to obtain. What you need first is a man that understands the making of photogravure cylinders, and he will plan the outfit for you.

"Phototypes"—Half-Tones for Printing on Uncoated Paper Stock,

The Franklin Company, Chicago, are to be congratulated on their introduction of half-tone engravings that will print properly on machine-finish, uncoated and even antique stocks. They call their new kind of half-tones "Phototypes." No amount of description will explain



"Phototypes," by The Franklin Company, Chicago.

how successful their "phototypes" are so well as the exhibit shown herewith.

It will be found that these half-tones contain 75 dots to the inch in the high lights and 150 lines and dots to the inch in the middle tones. This shows that the results are produced by the use of special screens previously described in this department of THE INLAND PRINTER. Every photoengraver will appreciate how difficult it would be to reproduce the covers of the weekly papers shown here with the ordinary cross-line screen and get anything near such good results. The effects from these half-tones are much better on uncoated stock than on the paper on which they are exhibited in these pages.

Photo-Offset Processes.

The Department of Technical and Chemical Research, conducted by Photoengravers' Union, No. 1, of New York, has issued a book of fifty-one pages on the processes necessary to know in order to prepare plates for printing on the offset press. It is the first book on the subject that contains real information on offset-plate preparation, and is only intended for circulation among the members of the union. Edward J. Volz and Amos H. Spalding, under whose direction the book was prepared, are to be congratulated on the excellence of their accomplishment. They are doing real constructive work in educating the members of their union in the complicated processes that enter into their calling. Of course, there is no book that can not be criticized, and there is one word constantly misused in the trade which this department has tried to correct and which is used in this book. It is the word "reverse" when changing black to white, transparency to opacity, a negative to a positive. In the offset process it is necessary to reverse the transfer, that is, change it as regards right and left. We set type in a stick in reverse in order that it may read right when printed. When type is photographed it shows transparent letters on an opaque ground, hence it is called a negative; when we print from a negative, we get a positive, not a "reverse." When we print from a positive, we get a negative, not a "reverse." In offset printing the picture or type is right on the metal plate, reversed on the rubber, and offsets right on the result on paper. The misuse of this word "reverse" leads to misunderstandings between customer and engraver, and the word should be used only in its dictionary sense if we are going to speak a common language and understand one another in business.

Photogravure and Half-Tone Etched Intaglio.

"Engraver," New York, sends what he calls a photogravure and asks an opinion upon it.

Answer.—The proof is from an intaglio etched plate, the copper having been printed from a half-tone positive instead of a half-tone negative. This is a very different result from a regular photogravure, which gets its varying shades of ink from the different depths in the etching of the plate. The half-tone etched intaglio gets its varying shades of ink from the different areas of surface that are etched away — a vastly different result, and it should not be called photogravure.

Installing an Engraving-Plant.

"Printer," New York, asks advice about putting in an engraving-plant. He thinks the prices now charged by engravers are exorbitant, etc.

Answer.—There never was a time when it would be more unprofitable to establish an engraving-plant in conscion with a printing-house than the present. Labor is high and scarce, chemicals and metals are almost prohibitive in price, but, worst of all, customers are more exacting. Better start a paper-mill on account of the high prices of paper. The writer has said elsewhere that "If a printer is looking for trouble, there is no quicker way than to bring on himself an engraving plant. The day the camera comes in the enjoyment of his business moves out."

CALLED HIS BLUFF.

Caller — Have you a few moments to spare, sir?
Capitalist — Young man, my time is worth \$100 an hour, but I'll give you ten minutes.

Caller — Thanks, but if it's all the same to you, sir, I believe I'd rather take it in cash.— Boston Transcript.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXXIII.— GREAT BRITAIN — Continued.

BY HENRY LEWIS BULLEN.



NVIL the early part of the nineteenth century, competition among printers was kept within just bounds by the fact that the larger establishments had little (if any) advantage over the smaller. Small or large each used the same kind of press and the same grade of paper (hand-made); so that a book might be printed in a small village

as economically, if not so speedily, as in the largest city. When the restriction of the number of printing-houses was removed in Great Britain, printing spread rapidly through the provinces, as it was found profitable to edit and print local newspapers; and with a newspaper as the backbone of his printing-house, the printer filled in his time with book printing, either for a publisher or on his own account.

In the United States, also, the enterprise of printers kept pace with the spread of population, and the local newspaper and the schoolhouse dedicated each new community to security and progressiveness. We are surprised by the large number of bulky books printed in towns of a

few hundred people.

Truly the period of the old wooden hand press was the silver age of printerdom. (We believe the twentieth century will be its golden age.) The work of the printers in all countries in which printing was permitted was liberally remunerated, and no other body of craftsmen or merchants was so influential; if any other was as influential, history has not recorded its achievements. The high position of the printers of this period is well attested in our own history, and the status being similar in Great Britain, a digression seems permissible: The leaders of the American Revolution were almost all men of substance, the aristocrats (in a sense) of the colonies. The Washingtons, Jeffersons, Adamses, Hancocks, Hamiltons and Carrolls of the Revolution were aided most effectively by a group of practical printers, mainly self-educated, who made their wooden presses and their types the "trumpets of sedition," to quote a royalist writer of that time. These men have received too little honor. Their little journals have been derided because they lacked local news. Local news in small communities is not really news in a weekly journal; therefore, the newspapers of colonial times were not newsmongers as much as they were organs of public opinion, leaders of public opinion, discussing world and national problems now worked out for us. A little journal delivered to a remote village by a chance carrier was passed from house to house, read in the tavern, discussed everywhere in the vicinity, and when the muskets of an alien soldiery were heard in Boston at the "massacre," though there was no postal service except to a few of the larger cities, no telegraphs, no railroads and few stage-coaches, the whole country, long since ready for the emergency, rose instantly in arms and advanced toward the enemy in every direction, before any generals had been appointed or commissariat provided, confronting the oppressors with armies of farmers, true of aim, earnest in patriotism, and invincible in the outcome, welding the colonies into that "puissant nation" which John Milton foreshadowed a century earlier. This aggressive patriotism was preached and made possible by the influence of the journals printed and written by the practical printers - Franklin, Thomas, Edes, Bradford, Anderson, Parker, Gill, Green, Timothy, Kollock, and others. In no other period have newspapers exercised so great an influence as in that immediately preceding and during the Revolutionary War.

The general prosperity of printers in the small towns as well as in large cities is traceable to the simple and uniform trade practices. Books and pamphlets were the staple line, job printing being confined to an occasional handbill or broadside. Compositors' scales of prices included make-up, imposition and corrections, so that the wages covered all charges, except proofreading, oversight and (possibly) bookkeeping. Presswork was per token



Thomas Curson Hansard (1776-1833), distinguished printer-author, founder of "Hansard."

(258 sheets), and the price included make-ready. Costs were, therefore, easy to calculate, and, as printers worked in firm associations, charges were uniform and afforded the necessary profits. The printer who had a small newspaper and an occasional broadside filled in time by printing books for booksellers or on his own account, and almost every hour was "chargeable." Thus, with a public comparatively new to reading and correspondingly eager for books and news, the hand-press printers were noticeably prosperous, as is attested by their wills and the family fortunes which were created in these crude printing-houses

These favorable conditions were now (A. D. 1800) to be disturbed by inventions which, while they benefited the printers' customers, had quite the reverse effect upon the fortunes of the printers themselves. The steam engine, spinning machinery, the hydraulic press and the rapid development of machine tools in the early nineteenth century gave Great Britain that commercial preëminence which remained unchallenged until the last thirty years. These inventions changed the relations of men to industries in a degree more revolutionary than the French Revolution affected political relations. Machinery came to be more esteemed than human beings, and the commercial grandeur of England was erected upon a competitive system which at the outset worked horrible injustice to the wage-earners, separated employers and employees, antagonized employers more acutely than was possible under the previous conditions, and made printing (among other occupations) risky and unstable. There is abundant proof that business in the nineteenth century, actuated by the competitive spirit, was in a condition of war, and animated by greed and aggression to such an extent that those (however democratic) who have studied it can sympathize with the view still largely held by persons engaged in the professions or enioving independent incomes or in official posisions or enioving independent incomes or in official posi-



John Johnson, Printer of London, author of "Typographia; or, the Printer's Instructor," published in 1824.

tions, that mercenary motives prevail among business men to such an extent as to minimize refined sentiment and social justice in their lives. This, in general, was true until quite recently, though temporized by what may be called a sort of Dr.-Jekyll-and-Mr.-Hyde attitude, which gave us men of substance and business success hard as flint in their factories or stores, though amiable and generous in other relations. Men were the victims and not the cause of these conditions, now disappearing, as the competitive spirit is discovered to be unfair and unsocial. Invention opened for exploitation unregulated, vast, new fields of energy, and the effort to get rich quickly made men greedy and unsocial. The same causes made life and property unsafe on the goldfields of California. Old customs and standards were overturned, and new conditions were dimply understood and awaiting regulation.

Never again will there be so rapid and wide a development of printing-plants as in the nineteenth century; but
of the thousands which entered the field how few survived.
In our industry business was unstable. Of 203 printinghouses existing in New York in 1865, only 19 were operating in 1915. There will be a better record half a century
hence. The industry is rapidly returning to the guild
spirit; the knife of price competition is being sheathed;
business is in the way of advancing by competition in
quality and service; coöperation between employers and
between employers and employees is seen to be more advantageous than enmity and strife; men are beginning to
be rated above machinery; and history has again demonstrated that mankind must learn by bitter experience
rather than by wisdom and foresight.

In the first century of transformation of printing processes by invention, the aims of printers were sordid, and printing was an unprofitable occupation. Both printing and printers lost their previous high status. Of the thousands of type-designs originated in the nineteenth century, only the Gothics (sans serifs), modernized Old Style Roman, Old Style Antique and Scotchface Modern Roman give promise of permanency; the others have gone into limbo with horsehair furniture, wax and leather flowers, and other efforts of deluded intelligence. Typography was eclipsed by its machinery, yearly becoming more wonderful and efficient, while the product deteriorated. Not until William Morris entered the typographic field in 1890 was the futility and ugliness of nineteenth-century typography discovered. The twentieth-century printer, we hope, will not be obsessed by machinery, but will be in command of it, and henceforth the power of printing will be better appreciated and better remunerated, and printers, restored their self-esteem, will recover their former influence and status

The first radical modern invention in typography was stereotyping, invented by William Ged, of Edinburgh, in 1729, but not utilized until 1810. The use of stereotypes necessarily changed the procedure in book composition, as also changed the method of paying the compositors. Next was the cylinder printing-press completed in 1814 by Friedrich Koenig, of Saxony, who, receiving no encouragement in Germany, secured aid in England, where his first press was built. Very important, also, was the discovery in 1800 that substances other than linen or cotton rags were available for making paper, and the invention of the papermaking machine by Louis Robert, of France, who brought his ideas to England, where they were made practicable by Henry Fourdrinier. By these innovations occurring almost simultaneously, the product of the printers was greatly cheapened, while their investments and risks were increased. The large economic gains went to the public almost entirely; the printers' energies for nearly a century were concentrated in the effort to keep up with the constant succession of improvements (one making another unprofitable) and in searching for work to meet the expanding capacities of their plants, regardless of adequate profits. Press-builders, typefounders and papermakers amassed great fortunes, but printers, alternately oppressing their workmen or fighting workmen's unions, regarding other employers as enemies, having lost the benefits of guild association and respect for each other, found their occupation excessively exacting and poorly remunerated. The cost of developing the inventions for printers which made the nineteenth century notable was paid by the printers, who failed to collect the tremendous price from their customers, and this was another reason why in the nineteenth century printing was a decidedly unprofitable pursuit in comparison with the investment and effort required. For this reason it offered little inducement to ambitious men of ability, whether as journeymen or employers, and a large percentage of these two groups were too limited in mental caliber and education to succeed in any business. An appreciation of these facts is the basis of the effective movement toward cooperation and the elimination of price competition, which in the United States, Canada, Germany, France and Great Britain is educating the printing industry in the ways of scientific management and knowledge of the cost and value of the product. A century's experiment has proved that machines will not supply the place of brains; that, in fact, the improvement of the machinery of the industry requires the use of more brains and better education in both employer and employee.

The best insight and history of the beginning of the "steam-printing" era is found in "Typographia: an

Historical Sketch of the Origin and Progress of the Art of Printing, with Practical Directions for Conducting Every Department in an Office; with a Description of Stereotype and Lithography," by Thomas Curson Hansard, London, 1825, illus., 8vo, pp. xvi (8), 939 (26). This is a work of great value, indispensable to a typographic library, for no other books supply the information it contains. Written when the whole practice of printing was changing, it was to typography in 1825 what Moxon's textbook was in 1683, with the added knowledge of one hundred and fifty years. Like Moxon, Hansard will never cease to be authoritative. Hasten, brother printer, to acquire this book and to read him. Thomas Curson Hansard, born in 1776, died in 1833, was the eldest son of Luke Hansard, printer to the House of Commons. After a period of partnership with his father, he established a business of his own in 1805, issuing "Hansard's Parliamentary Debates," a publication still continued by his successors. He was prominent in civic affairs, a man of public spirit, eminently practical in his art, and successful in his business. Besides editing "Hansard," he edited and published the "Collection of State Trials," and was the author of "Hansard's Parliamentary History," thirty-six volumes, 8vo, the history of the Parliament from its beginning to 1803. He was succeeded by a son of the same name, who in 1841 wrote the articles on "Printing" and "Typefounding' for the Encyclopedia Britannica, which were reprinted separately, and also revised for the encyclopedia of 1859.

In the same year which saw the issue of Hansard's "Typographia," John Johnson, a master printer of London, issued "Typographia; or, the Printer's Instructor, including Account of the Origin of Printing; with Biographical Notices of the Printers of England from Caxton to the close of the Sixteenth Century; a Series of Ancient and Modern Alphabets and Domesday Characters, together with an Elucidation of every Subject connected with the Art," London, 1824, 2 vols., pp. xii, 610 (10), iv, 663; issued in four sizes, 32mo, 16mo, 8vo and royal 8vo, illus. Unfortunately the text is mainly set in solid six-point, with some eight-point and five-point, and although exceptionally well printed it is difficult to read. Vol. I is an historical compilation, largely from Dibdin's "Typographical Antiquities," and Vol. II is original matter relating to the practice of printing. While not so interesting or instructive as Hansard's work, these volumes are valuable to the student of typography, and contain information not found elsewhere. Johnson's "Typographia" is one of the commonest works on printing and almost constantly in stock in the rare-book shops. The supposition is that the edition was a large one. The three larger formats have a border surrounding each page, as shown in the accompanying reproduction, while the 32mo has a narrow rule border. John Johnson was superior to his contemporaries as a printer, and evidently was an enthusiast. For some reason he was not popular, and his performances were overlooked by Timperley, and his book was unfairly condemned by Nichols (also a printer and writer on typography) in his Gentleman's Magazine. He was the actual founder in 1813 of Sir Samuel Egerton Brydge's Lee Priory (private) Press, and appears to have started his Apollo Press in London in 1819. In 1822 he printed "Practical Hints on Decorative Printing," by William Savage, a notable and rare work, and a note in Timperley states that he was continuing in business in 1839.

In addition to the books already referred to, if we would thoroughly understand the condition of typography immediately before its transition to "steam printing," we should glance at the three editions of John Smith's "The Printer's Grammar," the full titles of which are given in our bibliography. This is an original work, and from the first incomplete edition in 1755 down to MacKellar's "American Printer" (1866-1889), Smith's work was either copied or paraphrased in printing text-books in English and several other languages. Smith's work was reprinted in 1787, and completed with "Directions for Pressmen" and specimens of Fry's types. Nothing seems to be known of John Smith, except that he wrote this first text-book of printing since Moxon's in 1683 because he needed the money. "The publication," he says, "of this essay is the result of a resolution to make a stand against the joint disasters that long have harassed me"; nevertheless, the book appears to have been printed at his own expense. A more valuable text-book is Caleb Stower's "The Printer's Grammar or Introduction to the Art of Printing with the



Page from Johnson's "Typographia," London, 1824. The actual size is 5\% by 3\% inches. All pages of the three larger formats are alike, as above, but the 32mo format has only parallel rules around the pages.

Improvements in the Practice of Printing for the Last Fifty Years," London, 1869, an illustrated, interesting and instructive work. It is announced in the preface that "Smith's 'Printer's Grammar' is the groundwork of this publication." We may dispose of Smith at a glance, but Stower's work is essential in a typographic library, and the large part that was new has since been used in many text-books. Caleb Stower was a master printer of London, born in 1779, died in 1816. His book shows him to have been an ingenious printer, especially in making combination ornaments and borders with "flowers," and is also interesting as being the first printer's text-book set in modern roman and showing only modern romans in the type-specime pages. In 1806 he issued a book on "Typo-

graphic Marks," the first of the kind, which was reissued in 1806 and 1822. In 1814 he issued "The Printer's Price Book," also the first of the kind, with workmen's wagescales and rules of the trade.

Another indispensable book is William Savage's "A Dictionary of the Art of Printing," London, 1841, the first encyclopedic book on printing in any language, containing much information, historical and technical, which is not found elsewhere, and thoroughly and lucidly edited. Where else can be found so comprehensive a table of abbreviations, Bible orthography, botanical authorities and their abbreviations, technical terms of botany, foreign alphabets, chemical formulæ, Latin names of cities, abbreviations in ancient records, and other information which is needed by printers of scientific and scholarly books? Savage gives us the earliest accounts of electrotyping as applied to printing, and of several presses and other machines, as well as numerous tables of paper and type quantities and of imposition and signatures, which have been copied in many text-books, including some now in circulation. Savage is also the author of one of the rarest (when complete) of books on printing, his "Practical Hints on Decorative [that is, Color] Printing," published in 1822, 4to, with thirty woodcuts in colors, one of them in twenty-nine blocks and thirty tints, a book which "will always be regarded as a monument of the patience, technical skill and artistic taste of its author." Savage's method of colorprinting was put forth before color lithography was developed, and before Baxter's beautiful process was successfully introduced. It excelled all other color-printing in Europe in 1822, and at that time the work of the Japanese colorprinters was not known in the Occident. In addition to the explanation of color-printing, there is a treatise on fine typography which shows the author to have been much in advance of contemporary taste, to the improvement of which he worked so ardently and thoroughly. In 1832 Savage issued a work on the "Preparation of Printing Inks." William Savage commenced business as a master printer in a small town in Yorkshire in 1790, removed to London in 1797, where he was superintendent of the printing-office of the Royal Institution of Great Britain. His brother and partner, James Savage, also a printer, was a librarian of the same institution, and editor of The Librarian, a learned periodical. Much to our regret, we have not found a portrait of William Savage, whose light still shines in the history of the art to which he successfully devoted his abilities.

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As a trive of the second of Philister Compositors' Work, agreed upon April. Including Section of Philister Compositors' Work, agreed upon April. Including Section of Legis, Yark, bull hallower, and the scales of Legis, Yark, bull Belfast and Edinburgh. London, second edition: printed under the superintendence of the Trade Council of the London Union of Compositors, n.d., 16mo, pp. viii, 109. Has a list of "the principal London printing offices."

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1822, 4to, pp. (24), 122, and 49 plates, including impressions showing
the engravings defaced as a guarantee against reprinting. A book of
great merit in both the text and the printing.

On the Preparation of Printing Ink, both Black and Coloured. London, 1832, 8vo, pp. 185. "All previous works were superseded by Savage, whose work became the only authority upon the manufacture of printing ink, but it is now obsolete."

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Stower, Caleb. Typographic Marks used in Correcting Proofs, explained and exemplified for the use of authors. London, 1805, 8vo, pp. 15 and plate.

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DRAWINGS, ENGRAVINGS AND ELECTROTYPES -TO WHOM DO THEY BELONG?

"Who Owns the Plates?" has been widely discussed pro and con by the printer and his customer. This mooted question can be ably handled, and to the entire satisfaction of all concerned, if printers will govern themselves in accordance with the trade custom which has been printed for several years in the Standard Price-List of the United Typothete and Franklin Clubs of America, and reiterated by the Executive Council of the national organization at its July meeting. The trade custom is as follows:

All Drawings, Engravings and Electrotypes, made or bought by the printer, and used in the production of a complete job, remain the exclusive property of the printer and do not become the property of the customer unless distinctly so specified in the original contract, and charged for specifically in the bill.

LETTER-HEAD SUGGESTIONS IN ONE COLOR



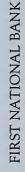
THE INLAND PRINTER CHICAGO

O. P. WRIGHT, President

CHARLES PERRY, Vice-President

O. L. WRIGHT, Cashier

H. H. BROWNE, Ass't Cashier



UNITED STATES DEPOSITARY
CAPITAL \$100,000,00 SURFLUS \$60,000,00
KNOXVILLE, IOWA



Knoxville Community Association

1109 West Main Street. Telephone No. 26 Knoxville, Iowa FRANK D. GIMBLE, 4116 ARDMORE AVENUE, CLEVELAND, OHIO

By FRANK D. GIMBLE, Cleveland, Ohio.

FAIRVIEW POULTRY FARM

THE LARGEST AND BEST STOCKED ROSE COMB WHITE LEGHORN PLANT IN THIS SECTION OF THE COUNTRY · OUR EQUIPMENT FOR THIS LINE OF BUSINESS ISTHE MOST COMPLETE AND OUR EXPERIENCE EXTENSIVE

We guarantee ninety per cent of our eggs to be fertile; if not, we will replace the order at one-half of the regular price



We sell no stock we would not use in our yards, and have won more prizes than any other breeders in Wisconsin CLEVELAND, WISCONSIN

Andrews Press

Printer of CATALOGUES, BOOKLETS

ADVERTISING NOVELTIES

C. W. ANDREWS Proprietor ANOKA, MINN.



BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expressio By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Uniformity in Stationery Items.

In the Specimen Department of this issue a review is made of the stationery of a certain printer. The main fault pointed out is the total lack of what has been termed "family resemblance" between the different items. The letter-head was printed in different colors, on different stock, from a design wholly unlike in form and set in type entirely different from the envelope. Too much can not be said against this all too common practice.

In the case cited, as well as in others of like nature, perhaps, the printer used for his own stationery odds and ends of stock left over from other work. Of course the progressive and business-like printer will not destroy scraps and odd lots in any considerable amount, but he should, and surely can, find a place for them outside his own business stationery which goes to those with whom he does, or hopes to do, business. A man, or a firm, is judged by the stationery he uses and, in the case of a printer, his ability to do good work is decided by the character of his own business paper. Inasmuch as business

stationery carries the name, nature of business and address of the printer, or his customers, it should possess that very desirable qualification, saleability. The business stationery of any firm can be made a powerful factor in the sale of goods. It offers a firm an excellent opportunity to impress effectively upon the minds of recipients the qualifications of the firm to do well whatever it is in business to do. This is especially true in the case of the printer, for, while a letter-head can not be a representation of the



THE MORLAND PRESS LIMITED 190 EBURY STREET SW TELEPHONE VICTORIA 4235

BUGINESS CARD

Too much prominence given street address and telephone number

own conclusions therefrom. Business stationery, to possess saleability, should first of all be pleasing. In other words, attractiveness - we mean artistic attractiveness - is prob-

quality of ironwork done by a

foundry, it is a sample of the

printer's own product. Even

in the case of the foundry,

poor stationery gives an in-

sight into the character and capabilities of the men operat-

ing it, and people draw their

ably the first requisite of good advertising in any item of printed matter. Increase the attractive appearance of stationery items and their advertising value goes up a peg, for a thing which invites a second look, or more, naturally impresses the recipient more effectually and makes the business represented a subject for frequent thought. Being thus impressed, it is but natural that the recipient will think of such a firm first when in need of the commodity or service offered by that

Opinion will differ on what constitutes attractiveness in business stationery. Tastes differ, and what one admires another will condemn. A design may conform to all the

principles of design, represent perfection from an artistic standpoint and be almost without value in so far as influencing opinion in favor of the firm represented or in the making of sales. Good printing alone will not sell goods, and although it will no doubt create a favorable impression for the time being in the minds of those receiving it, it is not enough. Correct wording of itself will not influence sales, and the power of a design to attract attention, to force attention, will not alone do the work. All



these qualifications must be combined if a good impression is to be made that will be permanent. Business stationery should be so designed that it invites, yea, forces, a second look if it is to be remembered and possess real advertising value.

The best way to bring about remembrance is to make

begets repetition, pleasing appearance of design considered, of course, comes vividness. By being striking and distinctive each impression is made more forceful. The commonplace is not distinctive, no matter how pleasing it may be, and for that reason it can hardly be striking. No matter what the character of the design, if seen in the



STATEMENT

the impression as often as possible, and this can be accomplished best by harmonizing all office forms. Give to them "family resemblance" so that the repetition will be all the more forceful, and the impression made all the more lasting.

To do this, one style of type must be used in the composition of all items and the same general plan of arrange-

ment followed in the different forms. In other words, the letterhead, bill-head, statement, etc., should be so nearly alike that the relationship will be readily apparent. The recipient of successive items associates them without a second thought, and the repetition makes a more decided impression on his mind than if the forms are of different styles. Incidentally, stationery so designed very effectually serves the purpose of a trademark.

Next to "family resemblance" in all items, which



SMALL PACKAGE-LABEL.

THE MORLAND PRESS LIMITED

RINTERS ESIGNERS NGRAVERS IN DERS

Please find enclosed



LONDON SW TELEPHONE VICTORIA 4235

Dear Sir

. . . 191

which we hope will meet with your approval.

Kindly return same with copy and instructions at your earliest convenience.

Yours faithfully, The Morland Press Ltd

Enquiry

Reply

PROOF SLIP.

stationery of too many concerns, much of its force is lost. The stationery, if it is to fulfil its mission in advertising, should have a style of its own so that it will be readily distinguished and in order that there will be no chance for it to be confused with other stationery. A letter-head, for example, that is uncommon in shape, size or texture has stronger attention value than one of the commonplace

variety. But, as previously stated, this must be combined with the other qualifications, for attention value alone is not enough. After the attention is secured, pleasure must be expeerienced so that it will be held and a forceful impression made.

In striving for the unusual the compositor should never sacrifice good taste. Stationery should not extend beyond the boundaries of art standards, to any great extent at least, just to be distinctive, for if it does beauty is lost, and beauty-attractiveness is most important

of all and probably the strongest force in the making of a lasting impression. The printer, or the compositor who does his work, who can combine these requirements in his stationery has gone a long way toward making it a force in the production of sales.

To illustrate the points made in the foreging para-

graphs, we are showing herewith a number of the office forms used by The Morland Press, Limited, London, England, the receipt of which suggested this article. While we do not consider these the handsomest stationery forms we have ever seen, we have vet to see a set wherein "family resemblance" of all items was more pronounced. From a purely typographical standpoint, fault can be found with the extrawide letter-spacing necessary to square up some of the lines to the measure of the groups of which they are part. The work is characterized by the absolute elimination of all points of punctuation, even following abbreviations, which is a radical departure from the style followed by the great majority of American printers. Points are really troublesome in

THE MORLAND PRESS LIMITED

PRINTERS

display, and The Morland Press people probably argue that as none are necessary to make the meaning clear, none need be used. It will be remembered that when certain progressive printers started the practice of eliminating points of punctuation at the ends of display lines a loud protest went forth, especially from those who could not see why strict rules of punctuation should be violated for the sake of appearance. They apparently could not see

that the arrangement in lines and in varying sizes of type was sufficient to give the different parts the distinction necessary to ready understanding on the part of the reader. It may be that the style will be more generally adopted, but we do not feel like being pioneers in the process of such a radical change.

The forms shown should also prove suggestive to readers for adaptation to their own needs, as several are of a character not THE MORLAND PRESS LITD

DESIGNERS & PRINTERS

190 ERURY ST LONDON SW
TELEPHONE VICTORIA 421S

CORRESPONDENCE CARD

generally used, at least in this country. Few here use post-cards for any kind of correspondence, but it seems that, with a neatly printed head, acknowledgments and other short correspondence might be handled in this way. The examples should be studied, and in studying them it will be easily seen why receipt of one will cause the mind

of the recipient to revert back to the receipt of a previous form, by which act the name of the firm and the nature of the business are the more indelibly impressed on the mind.

The not print the different items of stationery on different stock and in different colors. Go even farther than following these instructions and so design them that there will be a resemblance so that one will immediately be associated with the other.

New School of Printing.

The Committee on Apprentices of the Boston Typothetæ has announced the completion of arrangements whereby the School of Printing, maintained for the past sixteen years by the printers of Boston at the North End Union, has been transferred to Wentworth

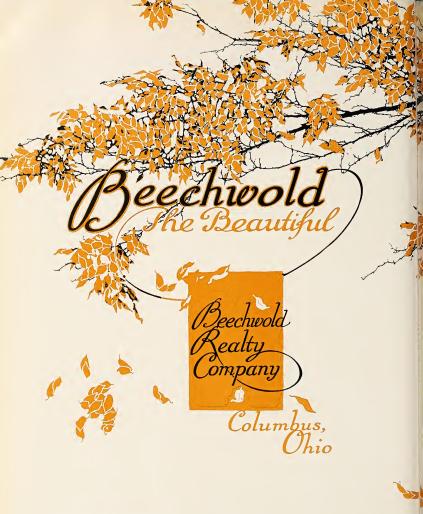
Institute, Huntington avenue and Ruggles street. The scope of the school will be enlarged, the instruction to include hand and machine composition, platen and cylinder presswork, photomechanical engraving processes, color processwork, lithography and bookbinding.

Three day courses are offered: First, a one-year course in printing for beginners and those with little experience; second, an advanced course for young men possessing

a high-school education, or its equivalent, or who have had practical experience in some line of work; third, a two-year course for those who wish to train themselves for advanced work.

Evening courses will be offered for those who desire to improve themselves in the lines of work in which they are regularly employed, or to learn some of the related branches.

Information may be obtained by writing the principal, Arthur L. Williston.



Title-page of handsome brochure produced by The Stoneman Press Company, Columbus, Ohio. Originally printed in a light buff and gray.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate/practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Lub, 624-482 Berman Street, Chicago.

Make It Plain.

For the sake of novelty, printers sometimes do strange things. In fact, they are prone to attempt to do stunts with type for which type was never intended. Type is used for but one purpose, and that is to convey information—the thoughts of one to the mind of another. To do this effectually it should be arranged in the clearest manner possible. We hear what one man says and every word is plain, every thought indelibly impressed on our minds. He speaks plainly and does not garble his words. We hear another who so enunciates that we hear his words only so, his thoughts are not effectually impressed upon our minds—and we soon forget what he has said. do. There is no denying the fact that such an arrangement is unusual from the ordinary run of every-day displaywork, but not so unusual when one stops to consider that it is an old and overworked practice.

To illustrate the fact that such arrangements are not upuickly and easily read, a design of that character is herewith reproduced (Fig. 1). The words which deserve greatest prominence were selected for the stunt, and as a consequence are "buried," as it were, and the sentence, "I believe in Bartlett Bonds," the most significant, and of greatest advertising value, is arranged in such form as not to be easily read.

Because of the fact that we are so accustomed to seeing the initial as part of the first word of the first line



Fre 1

In his efforts toward novelty the compositor here placed the most significant words of the copy alongside an initial, a very complex arrangement, and effort is necessary to grasp the thought presented.

Apprentice compositors should remember this fact and so arrange their words and lines that they will be plain and easily read.

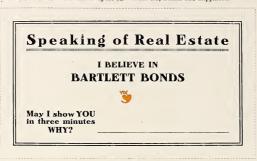
One stant which we have seen repeatedly is that of setting several words of display alongside an initial, making the letter a part of every line. The compositor, in looking over the copy, finds that several of the words begin with the same letter and rejoices, perhaps, in the opportunity it affords him to do something out of the ordinary. He selects the large initial and jumbles the words into lines in such manner that the initial serves several lines and words instead of to begin one, as initials are only fitted to only, a certain confusion results in addition to that furnished by the clumsy arrangement.

Lines of type should be arranged as they are read, on horizontal lines, if the highest degree of readability is obtained, and if the words are to possess the greatest possible effectiveness and advertising value. The more lines a sentence covers the more difficult it is for the reader to grasp it.

To prove the points made, and to show that novelty as gained in Fig. 1 is of no value, and that it handicaps the reader, we are showing, in Fig. 2, a simple arrangement of the same copy in which the words are arranged in two horizontal lines and without handicaps of any sort in their arrangement. Where, in Fig. 1, the sentence, "I believe in Bartlett Bonds," is clumsily arranged in a form which makes it an effort to read it, in Fig. 2 the sentence, simply arranged in regular form, presents no such obstacles to the reader, and the words, readily grasped, stand a greater chance of being indelibly impressed upon his mind and in his memory.

The apprentice who early learns that the simplest and most readable arrangement is best has gone a long way toward mastering his trade. When extra time is spent on most attractive and effective works of its kind we have ever had the pleasure to examine, has been handled with much care and intelligence.

Profusely illustrated with tinted half-tones of the tract, showing forested home-sites in all their natural beauty, illustrations reproduced from water-color paintings and embellished with other illustrations with leaf motifs, the book is certain, especially in these torrid August days, to influence residents of the stuffy city with a desire for a home in Beechwold, which seems to fairly breathe cool, fresh air, health and happiness.



By a simple arrangement of the words, which were so difficult to read in Fig. 1, on horizontal lines the reader is impressed with the belief expressed in Bartlett Bonds, for they stand out forcefully.

a job it should be spent in making it better. Strange as it may seem, however, the poorest jobs generally require more time than would be necessary to set them better, because of the fact that jobs are made poor much oftener by the use of too much material than of too little.

Arrangements such as Fig. 1 are complex, hard to read, and do not impress the reader. Therefore, discard such styles and follow the lines of least resistance by setting the words and lines in the simplest and easiest way.

A Notable Brochure.

Atmosphere in art is that quality in the picture which makes one "feel," as it were, the effect which the object represented would produce. It is a quality all too infrequently considered in the production of printing. To print a book on the life and work of William Morris in any other style of typography than that which he originated would be a serious mistake. To print a brochure advertising home-sites in a cool, forested and beautiful addition or subdivision, without illustrating it with pictures and decorations of trees, shaded pathways and, perhaps, running streams, would cause it to lose an untold amount in effectiveness and power to interest potential buyers of tractiveness and power to interest potential buyers of tractiveness.

The Stoneman Press Company, Columbus, Ohio, is composed of intelligent, up-to-date printers who are fully aware of the importance of a representation of atmosphere in the work they do. It is from this firm that we have received "Beechwold, the Beautiful," a handsome brochure exploiting the beautiful forested subdivision of Beechwold, near Columbus. Every item in the production of this brochure, which we can say without reservation is one of the

The cover, printed from the same design as the titlepage, reproduced on another page of this section, but in green, yellow, orange, black and gold on dark-green stock, is powerful in attention value. The leaves were printed in the three first-named colors, the extending branches and stems and the outline of the words, "the Beautiful" in black, the inside of these letters in gold as well as the outlines of the letters "Beechwold," the inside of the letters of which were printed in green and embossed. We feel that more of the leaves should have been printed in green, for with so much of the warm colors as used the effect is not as refreshing and summery as it should be, in our opinion, and the work does not "hold" together as it might. The title-page, reproduced on page 788, was originally printed in a light tint of yellow-brown and gray, but through necessity we have been compelled to use a stronger yellow-brown and black instead of gray. We also show, on page 796, the package-label used on the envelope in which copies of the brochure were mailed, the envelope being of the same grade and color of stock as the end-leaves, a light weight of the stock used for the cover. The label was originally printed in green tint and gray instead of the combination in which it is here shown. In addition, an initial is shown on the same page which illustrates that appropriateness was carried even to that extent.

In this brochure The Stoneman Press Company has produced a work of which it can feel very proud. The copy, as well as the half-tones, made by the Bucher Engraving Company, represents the same high grade of skill as the printing. If the subdivision is as fresh, airy and cool, and beautiful, as the book pictures it to be, no place could be more desirable for the location of a home.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brechures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

Grant's Printery, Chicago, Illinois.— Your specimens are of an exceptionally good grade in every particular.

THE EDGEWATER PRESS, Chicago, Illinois.— While your work is rather too decorative, it is interesting, and effective as well in spite of that fault. The blotters are especially good.

A NEAT, hand-lettered card announces the change in firm-name of T. Pfizenmayer's Sons to The Sterling Press. This well-known and capable printing establishment is located at 152 North Fifth street, Philadelphia, Pennsylvania.

LOUIS F. ASBILL, Yukon, Oklahoma.— Your letter-head is quite pleasing in arrangement, but the date-line set in italic capitals is a blemish upon it. If roman upper and lower case had been used, variety would have been secured without a loss of harmony.

S. Samalin, New York city.—The folder or booklet covers are nicely arranged, although the border is too heavy for the type on the one entitled "A Guaranteed Life Income," but not to the extent of causing the design to appear unsatisfactory.

LLOYD BRUNDAGE, Mansfield, Texas.—The Mirror letter-head is nicely designed but poorly printed. There should be less space between the name of the paper and the line below, and the tint used to print the linotype is a little too strong, especially in view of the fact that the type is printed over it in blue.

JAY GLENN HOLMAN, Findlay, Ohio.—We continue to admire your work, the Easter cards being especially pleasing in design, typography,

and in the selection of colors. We see no merit in the style of arrangement used for the title-page of the Peranian banquet, menu and program. Puzzles have their place, but should not be used in the arrangement of designs for printing. Your excellent package-label is reproduced.

WESTREN LITHOGRAPH COM-PANY, LOA ARDES, CALIFORNIA, CAN-PANY, LOA ARDES, CALIFORNIA, CAN-PANY, LOA ARDES, CALIFORNIA, CAN-PANY, LOA ARDES, CALIFORNIA, CAN-WORLD, CAN-WORLD, CAN-CONTRACTOR OF THE CONTRACT OF THE CONTRACT AND ARDES, CAN-TON, CAN-TON

HENRY D. WILKINSON, Watsonville, California.—The reason for the greater amount of white space next the flap



Cover of house-organ by The Cadmus Press, Los Angeles, California. Original was in yellow blue and black

at the left on the Pajazo Valley Mercantile Company envelope is more than likely due to the faulty make-ready, although for perfectly satisfactory work, envelopes should be printed with a sheet of rubber next to the top sheet of the tympan. This is necessary, for envelopes are nt always folded accurately. FROM the California State Prison, San Quentin, California, we have received a copy of the Bulletin, a monthly publication published in the interest of the immates. It is well printed throughout. The cover-designs would be improved if a single rule had been used instead of the parallel rules below the upper group, and if the panel below had been raised so that the larger space would be below instead of above it.

Andraw Thompson, Toronto, Ontario.—The specimens you have sent us are very good in-deed, the order for the change of appointment of Salvation Army captains being especially pleasing in typography, the border harmonizing perfectly with the type used. Presswork on the job is not what it should be; a very hard and firm impression should be used for printing such stock.

F. L. RICHAROS, Mitchell, South Dakota.— The blotters are simply and effectively displayed in a style of arrangement which leaves little, if any, opportunity for improvement. If the red used on the one entitled "On-Time Delivery" inclined more toward orange, or if a bright blue or green had been used instead of red, an improved appearance would have resulted.

THE MERCHANES PRINTING COMPANY, Boise, Idaho.—Your letter-head is nicely designed and well set, but the large line, "Job Printers," is too prominent and is not harmonious in shape with the condensed text-letter used for the main display line. When smaller sizes of the Copperplate Gothe are used with text type, the

are used with text type, the lack of harmony is not so

readily apparent.
P. H. Prinser, New York
city.—The booklet, "The
High Cost of Printing and
the Reason Why," is, in a
general way, quite astisfactory, but subject to improvement in several ways. The
cover, in the strength of the
cover in the several ways. The
cover is too streng on the
cover in the several ways. The
cover is too large, and it
would have been better to
have set the entire design in
one series of type.

RALPH HAGHT, San Francisco, California.— Your letter-head, printed in blue and orange, is interesting indeed, but, in printing, sufficient hik was not carried to cover the stock well. If the mongram had been slightly smaller, the lines of the address, too, and if the three squares below had been omitted, an improvement would have resulted.



Neat package-label by Jay Glenn Holman, Findlay, Ohio. Original in deep green and light yellow-green on white stock. The border, being "bled," added appreciably to the attractiveness of the original, lifting it above the commonplace.

E. B. WALLACE, Stigler, Oklahoma .- The type-faces do not harmonize on the letter-head for The Eureka Publishing Company, and there is too much matter in the design, making it impossible to obtain a pleasing and effective

cut used, you could hardly have made an appreciable reduction in depth

Lawrence County Recorder, Louisa, Kentucky. - The card for your job department is neatly arranged and well printed. On account of the

ARTHUR ADAMS, Los Angeles, California,-The envelope-box label represents commendable effort, especially when one considers your sbort experience. The use of the two cuts placed difficulties in your way in the matter of spac-

TO Hoops Advertising Company DR Developers of Successful Selling Methods 1400 Tribune Building Telephone Central 1473

CHICAGO

Unusual treatment of a bill-head in which the "To" and "Dr." are given exceptional prominence.

arrangement. The blotter would have been better if a larger size of the type had been used for the initial instead of the beavy blockletter. The blotter is such a pronounced oblong shape and the initial so condensed a letter that the lack of harmony is plainly apparent.

RUGABER BROTHERS, Chicago, Illinois .- Golden Eagle Chat is an attractive little publication ably edited and well printed. For the benefit of other readers, we will state that the pages of this publication are 3% by 6 inches and that most of the matter is set in six-point in columns of nine picas, two columns to the page. The paper is of a convenient size to be carried in the pocket without folding.

CLARK, THE PRINTER, Worcester, Massachusetts .- The distribution of marginal spaces in your blotter, "Real Service," is not as pleasing and uniform as it should be, and the design is

rather overdone in the use of rules and borders. We do not believe you gained anything in the use of the third color, green, and you could have saved yourself the trouble and expense attendant to its use without any loss of effectiveness in the work.

THE QUICK PRINT, Devils Lake, North Dakota.- There are too many rules and borders in your letter-head, the decoration subordinating the type, whereas should be used only to make the type more prominent and effective. Gray-tone types and borders should not be used on rough bonds, for it is all but impossible to secure a clean, sharp print with the combination. Plain arrangements of type are preferable to panels in letter-head designs.

GORDON D. PURDY, Truro, Nova Scotia.-Your specimens are nicely arranged and indicate to us that you realize fully the advantages of

simplicity in typographical arrangement. On the Cavanaugh card you used a pieced-rule border, and the rules do not join well. Where the rules at your disposal can not be made to join closely, we would suggest that the work be given treatment which would obviate the use of rules. The letter-head for the Boy Scouts is rather too deep, but, with the large very large size of the initial, it should have been mortised at the top so as to admit of placing the remainder of the first word closer thereto. There should be an additional lead between the two lines at the bottom. The stationery is quite pleasing, but you should use the same grade and color of stock on both the letter-head and envelope. Both should be set in the same style and printed in the same colors of ink, so as to bring about an appearance of "family resemblance," so to speak.

SAFEPACK PAPER MILLS, Brockton, Massachusetts .- There is nothing remarkable about the letter-head for the Hazen-Brown Company. As a matter of fact, in it the elimination of punctuation-marks is carried a little too far, and the manner in which the groups of branch houses and managers are arranged, leaving irregular and unsymmetrical gaps of white space near the centers, is quite displeasing, ing, as witness the lack of uniformity in marginal spaces around the two lines, "Clover Brand" and "Envelopes." We would suggest that you avoid the use of outline and solid letters in the same job unless the outline letters are enough larger that the tone of the design remains uniform. J. C. JEFFREY, Fresno, California. - Aside

from the fault you mention, others more or less noticeable are apparent, although, in a general way, the little house-organ in folder form is quite pleasing. The three lines of Cheltenham Bold on the title-page are too closely spaced, and the periods used to lengthen the second line of italic do not adequately fulfil their purpose. but constitute distracting elements. When a line of type is enclosed in a panel, care should be taken that the marginal spaces at top and bottom are equal to those at either end of the Variations are particularly noticeable

when the marginal spaces are

small J. FRED PRICE, Huntsville, Texas - The Item letter-bead is too "loud," because too large a portion of the design is printed in the warm color. Yellows and reds should be sparingly used. If the parts printed in yellow had been printed in a weak brown tint and all the type and rules in dark brown or black - in two colors instead of three - a great improvement would have resulted. cover for the Outlook Club is pleasing in design and typography, but the small type should not be printed in gold, even though the club's colors are " white and gold," as in this instance. The advertisements are quite well arranged, but, if the advertisers had furnished smaller amounts of copy, you could have given them stronger display, with better satisfaction all



Illustration printed from blocks cut from linoleum by color-printing class, Teachers' College, Columbia University, New York city.

Some arrangement which would overcome these even in the use of leaders or hyphens to carry the reader's eye from the location of the branch at the left to the name of the manager at the right ends of the lines, would make them easier to follow and would occupy some of this barren, unsymmetrical white space, which causes the groups to appear disjointed.

W. H. HAZEL, Chicago, Illinois .- The magazine advertisements are exceptionally well han-We do not admire Litho Roman on the Bartlett card. It is not a pleasing style of letter to read, and not well adapted to advertising composition for that reason. Its best use is in the composition of business stationery when an engraved effect is desirable. Letters in which hairline elements appear are not so satisfactory as those in which the variation between the light and heavy elements is not so pronounced. There is little to be said in favor of arranging lines beginning with the same letter alongside a large initial of that letter as you have done on this card. A cer-

tain amount of effort is required to grasp the idea, and the novelty afforded is not worth much for that reason. Make your designs, first of all, readable, then novel if

ALEXANDER S. COHEN, New York city .- The Shepard advertisement is very satisfactory, except that the squaring of the central group as to contour left large gaps of white space inside the group, which break up the uniformity and tone of the group to a point which is displeasing. There are too many capi tals in the title-page for The F. S. Blanchard Company, and the lower group is too large in proportion to the size of the upper group. For that reason the design is overbalanced

at the bottom. Lower groups should be small in proportion to the groups nearer the top.

ALFERA PRINTING STUDIO, Alpena, Michigan.—
The programs are of unusual style and of excellent quality. We are reproducing herewith the stickers you attach to the last package of all orders of printing. While, as you
state, this is by no means a new idea, it has
been some time since it was given publicity
and we feel that there are many readers who
could make use of it to their

W. E. McGANN, Schenectady. New York .- The sev items of stationery designed by you for the Gazette Press are very sat isfactory as to arrangement and composition, but the green is too deep and strong in tone to balance with the second color, light brown. When two colors are used, care should be taken that one does not stand out with greater prominence than the other, in so far as tone is concerned. Had the green been made considerably lighter, by the addition of yellow and white, and the brown deeper, by the addition of black, an improvement would have been made There is too much space between the second line and the rules and monogram below on the bill-head. Presswork is not the best.

advantage

CAM. JOHANSSON. Mariefred, Sweden.— The letter-heads which you have sont us are quite interesting and very effective. In their design the influence of the German style is apparent, which style differs from the American mainly in the use of larger sizes of type than is customary here. In many of them the main display line, the name of the firm, is set in type large enough to make a line the full

width of the sheet, except for the marginal space, of course, or about forty-five piesa wide. In printing, where American printers ordinarily use black and, if a second color is used, red or orange, your work runs to purples and browns on yellow and lavender stock. Nothing in principle can be said against this



Postal eard which is enclosed in a small package of every order of printing sent out by Alpena Printing Studio. This particular package is labeled "Use this package last." The card carries the job number and simplifies ordering for the customer.

practice, but it is not the most dignified and effective handling.

R. C. MECKLIN, Kingaville, Texas.—The leter-head for the Kingaville Publishing Company could be improved in several ways. First of a all, we do not admire the main display line as set in italic capitals, especially, when in the same design, rectanqual panels are prominent. Then, the light green, while satisfactory for the printing of rules and ornaments, is too

paper. For a sharp, clear print on that grade of stock a firm and hard impression is required, and gray-tone type-faces have a tendency to fill up under such conditions. In your design they are filled in spots while scarcely printing in others. The union label should not be used as part of a job in the madshould not be used as part of a job in the mad-

ner that one would use ornament. On the title-page of the Butler Drug Company menu an improvement would have been made if the small type, for which the border was broken at the left, had been centered ontally in the panel. With the upper part of the panel so fully occu pied, there appears a need for something at the bottom to balance the design. You will note that the gray-tone type which printed so unsatisfactorily on the letter-head for the German American Publishing Company, here prints sharp and clear. Other specimens are of a very good grade.

THEODORE H. FREESE, Rochester, New York.— The rule arrangement on the letter-head for John

R. Bourne was a handicap in the arrangement of the type to secure the best effect. In the first place, the matter in the two outside the panels does not square up in conformity to the shape of the panels, and marginal spaces are not pleasing. A triangular type-group in a square panel is not satisfactory, especially when the space between the ends of the long line of the type-group and the panel is small, and there is consequently a great variation in

marginal spaces. If the marginal space is greater, so that the variation is not so pronounced, and the white space more uniformly distributed, the effect is not so bad. The letter-head is case of the frame being so prominent that the recipient's attention is so taken up by it that the picture, the type-matter, is either overlooked entirely or not thorughly impressed because of the distraction caused the reader by the rules. Simple arrangements, with a mini mum of rulework, not only consume less time in composition and in the pressroom, but are more pleasing and effective at the same time.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.— The specimens are up to your usual standard, which is very high. We do not admire italic capitals used to begin words set in roman

lower-case, and especially if the subject of the work is such that an antique treatment is uncalled for, as is the case on the card for the Westmoreland Country Club. While the work of some of the early printers has never been surpassed, it was not all good. At first italic lower-case only was made, and the printers at that time, of necessity, had to use roman capitals in combination. Printers some



Label attached to one small package of every order of printing done by Alpena Printing Studio. The card above is enclosed in this package.

weak in tone for use in printing small lines of type. The heading occupies too much space on the sheet and, to overcome this fault, there should be less space both above and below the main display line.

H. G. DWINELL, Hamilton, Ohio.—Composition on all the specimens is of a very good grade, but we would suggest that you avoid the use of gray-tone types on linen-finish





Title-page of hand-lettered folder by F. H. Aldrich, Toledo. The inside dotted line indicates the end of a foldover on which the monogram was printed.

times follow that style on work to-day for subjects of an antique nature, such as a bool of the poems by an author who lived during the period when printing was cone that way. To reverse the order and use italic capitals with roman lower-case has no historical significance, and the lack of harmony in direction of the lines of the two is really an irritation. To be old does not necessarily mean to be good. The Mahaffey recital program is decidedly attractive in its old-time effect and, with its liberal margins, is a good adaptation of the

Bruce Rogers style, which is also an adaptation of the

style of early printers. F. A. FESSLER, Burns, Oregon.- The letter-head for the Tribune is nicely arranged in a style quite acceptable for a newspaper that is, so arranged as to represent the heading of a paper. The rules above and below the date-line, however, should be of the same style. The selection of the typeface for the heading of the Burns Cash Store is not the best that could be made, but, so far as appropriateness is concerned, nothing can be said against the letter chosen. It is a plain roman style of letter, wholly acceptable for

almost any use. The letter is Century, a slightly condensed style, and for that reason the design is too deep in proportion to its width to harmonize with the space on the Ordinarily, and especially in narrow groups, condensed type should not be used in the composition of letter-headings. The presswork is poor - in fact, the design is all but embossed on the back, and we believe a soft packing was used on the press. For printing on bond stocks the impression should be firm, so the type will cover without "punching.

George Jensen, commercial designer. Originally printed in black and orange on Alexandria deckle-edge stock, it produced a decidedly pleasing effect, of which our reproduction on smooth stock does scant justice. Our reproduction does show the cleverness of the lettering and the arrangement, and for that reason should prove interesting and helpful to our readers as models for type-designs. R. E. St. CLAIR, Anna, Illinois .- Your work is of a very good quality, but the border on the

package-label is too strong. For the benefit of our readers, we will state that this label was printed in red and blue, and that the border of twelve-point rule was printed in the red and then overprinted by the blue, thus making it of a purplish-blue cast. The color effect is very unsatisfactory, and we would suggest that our readers avoid that method of printing. The border being pieced from short lengths of rule, the gaps between being plainly visible produces a further unsatisfactory effect. Had the parallel-rule underscores beneath the main display lines on the title-page of the bank statement been omitted, and the lines more closely grouped, an improved effect would be

STUTES PRINTING CONCERN, Spokane, Washington .- The specimens are of the same high standard of quality which has characterized your work for years. We are reproducing your two street-car cards printed from reverse plates made from type-forms. These must have been

very effective in the full size. R. L. SEIPLE, Sidney, Iowa .- You did very well to arrange so much copy as was furnished you for the Herald letter-head as well as you did. There is too much matter in the heading, however, and we suspect that the copy was made-to-order, so to speak, so as to fit the scheme of the prearranged design. In panel arrangements difficulty is nearly always experienced in making the lines of type conform to the shape of the enclosing panel, and, in many cases, certain lines must be so widely letterspaced that the uniformity of tone and spacing is broken up. On a firm's letter-head it is best to recite simply the name of the firm or paper. the line of business or the kind of a paper, the location, and, on newspaper headings, of course. the editor's name must appear. The telephone number may be necessary. Such other information as is carried thereon should be small and inconspicuous. The date-line should be raised about eighteen points. WE are showing in this department the reproduction of a handsome announcement folder, hand-lettered, by F. H. Aldrich, Toledo, Ohio, announcing the association with him of

F. B. GREENWOOD, Milwaukee, Wisconsin. It appears that you are not careful when cleaning the disk of your press before putting on light colors, and, consequently, all of them present a flat, dead effect, besides giving the appearance of being dirty. We see little merit in your sticker, and, in fact, in all other specimens where you have used the large outline letter G" as a border to surround the other words. A certain amount of effort is required to decipher the meaning, and advertising which makes reading a task or a puzzle is of no value, Your rollers appear to have been too hard and the ink too thin when you printed the letter-head and statement forms, and the blotter is cut up into too



Street-car sign printed from reverse zinc etching made from type-form. By Stutes Printing Concern, Spokane, Washington.

many parts by the introduction of the intricate border arrangement, making it very confusing.

"On account of the scarcity of paper stock we are forced to take the paper off the walls to finish the run of this issue of 20,000 copies. These words, printed on a card, accompanied the July issue of the Western Union Life Monthly, and the entire issue, cover and text pages alike, was printed on wall-paper. Of course it was impossible for the pressman to first-class work because of the ribs and holes in the stock, and we doubt if there is much merit in the plan. There is, however certain advantage in novelty, but novelty which makes good work and clear print in possible is of little value. Sometimes floral designs in wall-paper can be used to good advantage for the covers of booklets. It is a stunt which has been worked considerably since the price of paper began to soar, and in this department we made mention of a dodger handled along this line, but in it the point of the argument was clearer. It ran somewhat after this fashion: "We have had to tear the paper off the walls to make room for the big crowds which are coming to see 'Somebody' in 'Something' to-night.'

AZA B. BISSINNAR, Columbia, South Carolina. - Excellent is the only word which characterizes your work, and we note in it a marked improvement since it first came to our attention. This last consignment of specimens contains some exceptionally clever work, by which we refer particularly to the Christmas cards and the several menus. We note that you use double rules with type-faces of the monotone variety, by which we mean letters in which there is no variation between the light and heavy elements. Double rules, which are made up of a contrasting light and heavy rule, are harmonious with letters such as Bodoni, Scotch Roman, and others in which there is a decided variation in thickness of light and heavy ele-The cover-design for the Macfeat-Bowen Business College would be improved if the heavy double rule were eliminated. While the line of type above is of sufficient prominence, due to contrast afforded by its being printed in red-orange, there is too great a con trast in tone, which should be avoided in the interest of appearance. With lighter rules and a smaller ornament used, the design would be much improved.

C. J. ANDERSON, Omaha, Nebraska.—The large brochure for the Omaha Grain Exchange is an admirable piece of work in every respect. There are one or two faults, however, correction of which would result in improvement. We do not admire the handling of the block initials, and are quite certain if you could see another copy of the work in which the blocks are the contractions of the work in which the blocks.

aligned at the top with the top of the first line alongside, in the conventional manner, you would note a vast improvement. When block initials extend above the type-matter alongside, contour of the group is broken up and the form is made irregular. We also consider titular words on the cover, "Omaha Grain Exchange," are too small in proportion to the size of the design and page. Had these words been arranged on a single line in order to conform more nearly to the space occupied, a further improvement would have resulted. Perfection has not been reached as yet in the printing This is to announce that

George Tellsell
Commorcial Designer

formerly with the Peninsular and later the Medbury Ward Engraving Company, has severed his connection with the latter company and has associated himself with Frank H. Aldrich. Commercial Designer, at 310 Fifty Associates Building, corner of Madison Avenue and St. Clair Street, Toloclo

One of the inside pages of the folder, the title of which is shown opposite. On antique laid deckleedge stock, the work was especially pleasing.

business, hence these suggestions. Judged by standards of other work of the same character, it stands out as being exceptional. The features we admire most are the end-leaves, advertisement composition, presswork and the colors used in printing, which are quite appropriate.

C. A. LYLE, Washington, D. C.—The work you are doing is of a very good grade, but subject to certain improvements. When you use angular block-letters in combination with graceful text forms, the former should be very small in proportion to the size of the latter. The difference in size is not sufficient on your letter-head for The English Chautanqua, Chapter A. When full-tone and tim of blue are used for printing a two-color form, no lines of type should be printed in the tint except, perhaps, the very largest in the design. On the title-nage of the Anniversary Program for the School of Theology, the tint carries fairly well for the line so printed at the top, but in the smaller line at the bottom there is apparent a decided effect of weakness. All type in

this design should have been printed in the full tone, for the largest line is not enough larger than the others to demand a weakening in the interests of tone. Avoid exceptionally short lines at the bottom of any work, especially when in large type and surrounded closely by a border, as in the case of the invitation for the First Annual Exhibit of the School of Manual Arts, printed in blue and blue tint on gray cover-stock. You exhibit a tendency to crowd bottom groups in designs too close to the borders below, too great a variation in marginal spaces at sides and bottom being apparent.



Another street-car sign by Stutes, of Spokane, in the strong and forceful style characteristic of all that firm's work.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.—The large catalogue of office chairs, produced by you for the Marble & Shattuck Chair Company, represents expert workmanship in every particular of its execution. We admire especially the clever presswork; and the peretuniformity of "color" in all signatures is

be avoided, for the tendency of such is distracting, constantly exerting an influence on the eye of the reader which makes it impossible for him to read the matter within with the

FROM Melbourne, Australia, we have received the menu and program of the Twenty-fifth

fullest comprehension.

embossed. In addition to the program and menu pages, grouped pictures of the members are shown which were well printed from halftones. Enclosed, also, was a complimentary booklet from the society's president, J. V. Price, on one page of which are shown a half-tone illustration of the president, some line decora-



Package-label attached to envelope carrying handsome real estate brochure, "Beechwold, the Beautiful," by The Stoneman Press Company, Columbus, Ohio. (Reviewed on page 790.)

something one does not always see, even in the best of work. If the entire book had been printed on one sheet and at one impression it could not have been made more uniform. Interest is given the pages by printing, in the center of each, a half-tone illustrating some operation in the manufacture of the chairs or showing some office building, the furniture of which was made by the company. Half-tones of chairs, with descriptive matter, surround these illustrations on all pages. A blue tint was used for printing backgrounds for the illustrative cuts and in the decorative runningheads, which added much to the pleasing appearance of the pages. On the cover, the words "office chairs" were printed in brown and embossed on black, double-thick stock, and below these two lines the firm's trade-mark, printed in colors on white stock, was tipped. The firm using this catalogue, as well as you, the producers, may rest assured that no competitor is going to make a better showing.

JUSTUS M. STEARNS, Dalton, Massachusetts - Nearly all your specimens are arranged in a simple and attractive manner and are very pleasing. We note, however, that in a good many instances you have set up designs with gray-tone type-faces to be printed on antique and linen finish stocks. These letters can not be printed satisfactorily on anything but the smoothest grades of stock, as they fill up badly when enough impression is used to make them print sharply on the rougher grades of paper. We note on the title-page of the program for Unity Lodge, A. F. & A. M., that you have used twelve-point black corner-pieces and rectangular rule units, two picas by one pica, in the center of each of the four sides of the border, which is otherwise of parallel one-point rules. Such "spotty" effects in borders should Annual Dinner of the Melbourne Printers Overseers' Association, which was issued in bookiet form. The cover is of a light buff color, almost white, and it was blind-stamped, probably by an electrotype made from the crosssection of a piece of lumber, in such a way that the grain of the wood is well represented. The the grain of the wood is well represented. The Silver Jubilee" and the monogram of the society, both of which are printed in silver and



An illustrative initial from one of the textpages of "Beechwold, the Beautiful," by The Stoneman Press Company, Columbus, Ohio.

tion and the conventional text, "With the Compliments of the President." On the other printed page an illustration of a woman holding in one hand a large sword and in the other a book with the inscription, "Guard Your Craft." Below the illustration the following text appeared: "Let us foster all that tends to unhold the dismity of this noble earft. Let us encourage individuality, but suppress the bilied of the suppression of the contraction of the illustration of the contraction of the contraction of the contraction of the contraction of the Use and the distance of the contraction of the contraction of the contraction of the contraction of the text and the contraction of the

JOSEPH RAPPAPORT, New York city.- When type-faces are used which are similar to the styles of letters used by engravers, the designs should be handled after the fashion of engraved work if the best and most harmonious effect is to result. Rules work well with roman letters and text letters, but to use an imitation engraved face in combination with rulework is a mistake. It is also rather difficult to print gray-tone types on rough bond stocks, for, if impression is made heavy enough to print all lines sharply, part of the letters will fill up where the stock happens to be a trifle thick. If the impression is made light, so as to avoid this filling up, certain lines do not print where the stock is thin, and the effect is the same as produced by printing from broken or worn letters. The blotter is very well handled so far as display is concerned, but the several typefaces used do not harmonize. Furthermore, we are quite certain the lines of the calendar should run in the same direction as the lines of display, that is, horizontal with the wide dimension of the page. To make it necessary to turn a blotter, card, or any printed thing, in order to read parts of it, is to encourage the recipient to cast it aside.



What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Printers' Advertising Campaigns.

What a printer does for himself is an earnest of what he can do for his customers. There is a growing agitation among printers to increase their custom by urging upon advertisers the advantages of direct-by-mail advertising.

The cooperative work of typefounders, papermakers, pressbuilders, etc., places before printers the opportunities open to them as salesmen of direct-by-mail advertising in a most alluring light. Directby-mail advertising, is, however, more closely related to the advertising business pure and simple than it is to printing. This is open to argument, of course. Our opinion is that advertising experts have paid more attention to printing than printers have paid to advertising, and that printers have, therefore, a long way to go before they can produce campaigns for themselves that will convince customers that their knowledge and skill are comprehensive enough to meet all requirements in producing literature and printing that will move goods.

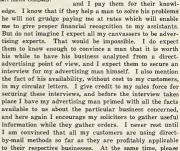
In many cases printing establishments have developed into advertising concerns as a result of cultivating advertising, while in other instances advertising agen-

cies have put in their own printing-plants. It is logical to expect a business man to prefer to have his advertising campaign managed from the place where his printing is done. It saves time and money to deal with one firm instead of two. If the printer hesitates to enter the advertising field the advertiser will show no corresponding reticence. A printer in a large way of business recently remarked that he did not consider it was for him to concern himself with advertising problems. If any of his customers wanted advice of that kind he always referred them to the advertising agencies. In contrast to this, other printers advise their customers that they have their own advertising experts, whose services are at the disposal of their customers. In the case of businesses too small to employ a whole-time advertising man, a business arrangement is often made with an advertising agency which does no printing of its own. That is one way in which many printers cultivate the direct-advertising field. In other cases they diligently solicit the favors of as many advertising concerns as they can. Thus by coöperation the two sides of the business save each other from being squeezed out.

In the course of our inquiries into the methods by which printers obtain their share of this trade, we have been told

again and again that they have done it by giving their customers a taste of the direct method on their own behalf. "How can we," said one printer, "expect to convince our clients that we are sincere in our advocacy of direct-by-mail advertising unless we solicit their custom by this method?" He admitted, however, that he used some subsidiary devices. His salesmen carried samples of successful circular letters, and sought opportunities for discussing advertising problems, with a view to suggesting special applications of the direct method to particular businesses.

"But that," he added, "is really paral and parcel of the direct-bymail method as used by printers. Indeed, most advertisers follow their mail matter by visits from their mail matter by visits from their salesmen. The only special point is that I take care to have my solicitors as well informed as possible, so they really can help a man to grauple with his problems,





House-organ of the Robert Smith Company.

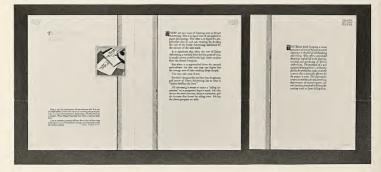


understand I am not a fanatic on the subject. To hear some people talk, you would think the directby-mail method was going to drive every other kind of advertising out of the field. I am certain it will never do anything of the kind, and I never try to get a man to drop every other line. He would find out his mistake and would blame me for it ultimately, even if I succeeded in getting a little extra work to do for a short time."

The reliance which most printers place upon direct-by-mail methods of securing direct-bymail printing leads one to inquire for special pointers in regard to this branch of advertising advertising, and of course the first essential in all mailing work is Lower Selling (6sts

to get up a good list. We asked several printers who used this method how they compiled their lists, and there was a singular lack of uniformity in their replies. One man chiefly circularized the customers he already had before he gave attention to the direct-by-mail trade. Another made liberal use of the classified trades directory, circularizing firms in similar lines of business to those he already catered for. A third made use of an addressing agency. He did a considerable amount of social printing, wedding-cards, invitations, visit-

The illustrations shown on this page are reproductions of pages from an attractive brochure, a part of the campaign now being carried on by the Robert Smith Company, of Lansing, Michigan.



ing-cards, artistic menus, and so forth. From an addressing agency he could purchase, at so much per thousand, the addresses of ladies who, within a stipulated period, had held parties or other social functions in connection with

printer himself could get all he required from the directory. There are many other sources of names of prospects, such as the advertisement columns of the daily newspapers and trade and general periodicals, and names



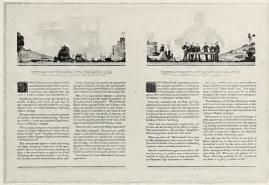
Cover of folder.



Third page of folder.

which printing was given out. The same printer also used a press-clipping agency to possess himself of information as to forthcoming events. All this, of course, helped him to get up a list which was of immediate use to his own

are often obtained by more devious means known to salesmen. There is no cut-and-dried method, but one can not but notice that the most successful mail advertisers seem to devote the greater part of their attention to their lists.



Second and third pages. These three cuts are reproductions of a well-arranged folder, original 11 by 15 inches in size, a part of the campaign of Robert Smith Company, Lansing, Michigan.

business, but it would be of little assistance from the point of view of cultivating an advertising trade. In other cases we found printers of direct-by-mail advertising sometimes advised their customers to avail themselves of the lists obtainable from addressing-agencies, but as a rule the When we put our problem to Mr. Kier, of the Kier Letter Company, of Chicago, he was inclined to lay emphasis on the message the printer sends out with his circulars. He has built up a very successful business, which now includes a printing-plant. He does nothing but direct-by-



Four pages from a six-page mailing-eard, sent out by Robert Smith Company, Lansing, Michigan.

mail advertising work for his clients, and he assured us he got his connection by giving his clients the very medicine he wanted them to give to others. He started as an advertising expert, and the printing end of the business naturally developed out of it.

"The first necessity is a good list," he said. "They must be people who can be served in the radius of trade you control, and who use, or can be induced to use, the class of work you do. Then tell them in a series of printed letters what direct-by-mail methods can do, and get up your letters in a style such as you propose to use for your customers. Let your work speak for itself. Don't talk about yourself. Don't give out pictures of your wonderful printshop, or biographical matter about yourself or your heads of departments. Talk about how much business your prospects are overlooking by not sending a series of letters to their prospects. If a printer is doing much catalogue work he should show a series of cover-pages, fly-leaves, first pages, and so on. If he is selling letter-heads, envelopes, etc., he should send some specimens to show what he can do. He should not merely advertise his direct advertising, but his other lines as well. In that way he will show his confidence in direct-bymail advertising for his own business."

These remarks are typical of a number of others made to us from time to time by printers whom we have questioned on this subject. Of course they lay emphasis on different aspects of the matter, and each has little devices of his own. Not a few have dwelt upon the desirability of using a different style of note-heading with each circular letter to show their customers that they suffer from no poverty of ideas. " And let every style be a first-rate one," added one of them. With the same end in view, many, probably most, printers frequently change the note-headings they use for their ordinary correspondence. The very essence of the idea of circularizing is that the circulars should be the very best the office can turn out. A few years ago that was not so, and many advertisers used inferior paper and cheaper printing for their circular letters. We doubt whether many printers think they cay afford to do that, how-

ever, and most of them make it a point to bring their customers to their own way of thinking. Here is a little story which has the merit of being true, and it is the kind of thing which many printers put in their circulars to convince their prospects of the advantages of good printing: The advertising manager of a large concern was superintending the mailing of a large batch of circular mail. It suddenly occurred to him that he could improve the reply post-cards which were enclosed. He had been using the same stereotyped form for years. He stopped the mailing, having let half of it go with the stock post-card, and had a new one printed to accompany the second half of the batch. He used a better quality of card and printing, made it striking by using two colors of ink, and put an illustration of the catalogue which was to be sent gratis to those who returned the card. The result was he received just three hundred per cent more replies from the second half of his batch. Everything was the same except the post-card. A hair will often turn the balance in favor of a reply which may lead to a profitable business connection.

A device often met with is the separate mailing of the covering letter. The idea is to get the letter through to







Another part of the Robert Smith Company's campaign

the executive's desk, and to put something in it which will help the catalogue or specimens to get there also. Some circularizers state in the letter that the latter are marked in blue pencil so as to guide the recipient to the particular items which are most likely to interest him. Every variety of device is employed to give the letter the appearance of being an individual communication, and much ingenuity has been expended by many printers to arrive at an imitation typewriting which is indistinguishable from the real thing. In England it is not uncommon for the printer or duplicator to be instructed to make some typographical error deliberately to simulate the wrong key which every typist seems fated to strike in the course of an average letter, but we have not met with that particular dodge in this country. Of course, what gives the game away most frequently is that the name and address of the recipient have to be typed in, and it is very difficult to avoid a slight difference in the shade of ink. Many printers give up all attempt at really deceiving the prospect, because even when this particular obstacle is overcome by careful collaboration between the printer and the typist, there are few men who can not tell at a glance that the letter is a duplicate. Some aim at getting the address put in the same shade of ink for neatness' sake only, and the way in which the signature appears shows that no real attempt has been made to pass it off as a genuine typewritten communication. Of course, where the printer does not do the mailing for his client, it is up to the latter to get the shade of ink right if he thinks it sufficiently important. In sending out his own circulars, however, a printer generally makes some attempt to make the address appear the same as the body of the letter.

Before leaving this part of the subject we feel bound to refer again to Mr. Kier. He issues his letters in an imitation typewriting so cleverly disguised that without a very minute examination the average recipient would really be deceived. His own signature at the foot is imitated so nicely that we have no doubt many a prospect fails to detect that it is really printed, while the address is in ink of exactly the same shade as the rest of the communication. At the foot is a note which deliberately gives the game away, for it tells plainly that the letter is "Kier-Processed" and filled in on the typewriter. It must have made many a skeptic gasp, but when he has recovered he sees the advisability, in a considerable proportion of cases, of having a series gotten out for himself, without, of course, the telltale foot-note. The problem of making a circular letter like an individual communication has surely never been tackled more successfully.

The practice of using two-cent stamps to aid the simulation of individual mail is very general, but Mr. Kier believes he can afford to dispense with it. The two-cent stamp, however, is used by many who make no serious attempt to simulate genuine typewriting, because it is a rule in so many offices that one-cent mail never reaches the executive. Apart altogether from this consideration, every printer with whom we have talked has spoken of the advisability of impressing the prospect with the idea that a great deal of trouble is taken to secure his custom that he is regarded as an important catch. We have seen not a few folders and specimens sent by mail, with the recipient's name neatly but prominently printed upon them, sometimes in embossed characters. Others, again, supply him with a large folder, and suggest to him that he use it to file away the specimens and other matter he will receive from time to time. Some of these folders have upon them the name of the prospect, others that of the

printer. In addition to specimens and circular letters, some very forceful little pamphlets are mailed, containing terse expositions by well-known writers of the application of direct-by-mail principles to particular businesses. An excellent series of this kind has been issued by the Meyer-Rotier Company, of Milwaukee. There is room for the exercise of great ingenuity in solving the problem of what to mail, but this is the sphere of the advertisement writer, and the printer generally leaves it to him.

There is a host of interesting little problems arising out of the question of when to mail circulars. There is a great diversity arising clearly from the varying conditions of the businesses for which our informants catered. Most mailers avoid the beginning and the end of the week, and aim so that their prospects receive their mail in the middle. On Mondays, it is argued, the average business man is too busy; on Saturdays he is either not there at all or, in his haste to get away, is inclined to look at nothing which does not absolutely compel his attention. Apart from this general consideration, advertisers of direct-by-mail advertising study pretty thoroughly the conditions in the trades for which they cater, and mail their matter accordingly. The first letter of a series is generally timed to come just before the recipient plans his own campaign for the season. One printer told us he always made a point of dwelling in this first circular upon the results achieved in some business analogous to that of his client, by directby-mail methods. These he would contrast with the results of other methods, notably newspaper advertising, because many of his prospects relied so much upon that method. He would show them that they spent so many good dollars in order to get replies from a few newspaper readers, and when they had gotten these replies they had to correspond with them, to solicit them in many instances, and to nurse them before any orders materialized. They were, in fact, just prospects, and a classified business directory would give them prospects for nothing. Having thus tried to shake their confidence in their present methods, he would follow up his victory at an interval of a week or more with some more propaganda, the details of which would be largely influenced by the replies he received from the first circular, and the reports of his salesmen who in the meantime would be following up the mailed matter.

On one occasion we interrupted an enthusiastic exponent of direct-by-mail methods for printers by asking him if he had not ever achieved any orders for direct-by-mail advertising matter or other printing by any other method. He thought earnestly for a few seconds, then said:

"Yes, I have made use of private talks among business men at clubs and elsewhere, and I never miss an opportunity of putting in a word about it at discussions, conferences, and what not. This method, which I really adopted because it came natural to me and not because I thought it out deliberately, has brought me a number of inquiries which have sometimes led to business. In fact, I expect every one connected with my concern to imitate me so far as he can in this respect, and I find it pays to carry one's business about with him, so to speak."

We believe there is wordly wisdom in this keen old man's method, although many of us are only too glad to leave business behind us sometimes.

Incidentally, we introduce some illustrations of the preliminary circulars, folders, etc., in an extensive campaign which has been launched by the Robert Smith Company, of Lansing, Michigan. We are promised other samples from the company, completing the campaign, and a report of the results attained.

"THE MECHANISM OF THE LINOTYPE," SIXTH EDITION.

The sixth revised edition of "The Mechanism of the Linotype," by John S. Thompson, is just off the press. This text-book is almost as widely known as the linotype itself, being a complete handbook of the mechanism and operation of the machine. This edition contains matter relative to the most recent machines constructed by the Mergenthaler Linotype Company. It carries a comprehensive index and is supplied with a full list of mechanical questions with page references. As a reference book for the machinist-operator it has no equal. Note the following details:

There is a chapter explaining each mechanical group of parts. There is a chapter in which over sixty machine adjustments are explained. There is a chapter of nearly two hundred mechanical questions, all with page reference and each question answered. There are over eighty lineengravings showing parts of the machine, in most cases having lettered or numbered guides. Over fifteen half-tone plates are shown. There is a chapter on the measurement of slugs and linotype matter, and a table showing the number of lines of the various-sized bodies contained in a thousand ems, from ten to thirty-six ems in width. There are seventeen pages of matter giving detailed description as to how to remove various groups and individual parts of the machine. This chapter is especially valuable to those who have had no machine instruction. Many new plates are shown and additional matter is given, making the book valuable both for the operator and the machinist. The book is bound in flexible leather, has 282 pages, and is of a convenient size for the pocket. It is published by The Inland Printer Company and will be sent by mail to any address. Price, \$2; postage, 10 cents extra.

LOGARITHMIC SCALE OF PROPORTIONS.

A handy little device has been brought out by the Globe Engraving & Electrotype Company, of Chicago, due to the ingenuity of George Benedict. It is a form of logarithmic ready reckoner, consisting of two concentric circular cards of unequal size, the larger having a diameter of 51/4 inches. It is designed for finding the dimensions of an engraving which has to be enlarged or reduced. The scales are in inches. The principle is the same as the slide-rule. Suppose a copy is 16 by 10 inches, and it has to be reduced to 12 inches long, the cards are turned until 12 on the inner card is opposite 16 on the outer. Then in line with 10 on the outer card is found 71/2 on the inner. This gives the dimensions of the reduction as 12 by 71/2 inches. Apart from the usefulness and novelty of the device itself, it is interesting as an example of neat and effective novelty advertising. It can not fail to attract attention and to be of use to the very class of people to whom engravers look for their custom. It is likely to be kept handy because often wanted, and above all it will be brought out just when the prospective customer is contemplating having a plate made. Of course it has the name and address of the Globe Engraving & Electrotype Company upon it, and on its under surface is a list of that company's specialties. In fact, from an advertising point of view, it could not well be beaten.

THEY ARE NEVER SATISFIED.

"What is the cause of social unrest?"

TRUE TO TYPE.

John Adams Thayer, the widely known and popular magazine man, began his advertising and publicity career by acquiring proficiency as a "type-sticker," and, like most printers who have progressed beyond the case, he still loves the smell of printing-ink and finds it hard to keep from stealing back occasionally and getting his hands into the cases and ink.

One of Mr. Thayer's practices is to send printed postcards to his wife when he has occasion to be away from



John Adams Thayer "at the Case" in the Shop of the Mahin Advertising Company.

home. In every city there is pretty sure to be a printing-office where he can obtain permission to set up a message of from fifty to seventy-five words or over, to be started on its way to New York.

Mr. Thayer avoids the typesetting machine, because he regards it as being too impersonal for his particular purpose. "If I had to set my little story on the machine," he explains, "I might as well use the typewriter and let it go at that."

Mr. Thayer, in speaking of his love for the printing art, quotes Kipling:

Try as he may, no man breaks wholly loose From his first love, no matter who she be. Oh, was there ever sailor free to choose, That didn't settle somewhere near the sea?

Men must keep touch with things they used to use
To earn their living, even when they are free,
And so come back upon the least excuse —
Same as the sailor settled by the sea.

The accompanying picture, showing Mr. Thayer at the case, was taken in the print-shop of the Mahin Advertising Company, in Chicago. The distinguished printer is just finishing the work of setting up a lively report of his experiences while attending the National Republican and Progressive conventions.

[&]quot;The desire," replied Mr. Dustin Stax, "of the workingman for leisure and of the leisurely man for something to keep him busy." — Washington Star.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

The Number of Ems in a Page.

A printer writes: "Will you please inform me the number of ems of eight-point in a page 3½ by 6 inches, or 21 square inches?" If there are 81 ems in 1 square inch of eight-point it will make 21 by 81, or 1,701 ems. There are 81½ ems in a line, but if we figure 32 ems and multiply by 54 (the number of lines in the page) it will make 1,728 ems. Ramaley's Employing Printers' Price-List says to measure the number of ems in a square inch by the number of square inches in the page. Of course there is not much difference on a few pages, but when you come to figure the composition on thousands of pages during a year it makes quite a difference. Please let me know which is right, 1,701 or 1,728. Also give me the amount in ems of ten-point in a page 4 by 74 inches."

Answer.— The reason for the variation in figures is doubtless due to the use of exact decimals in one case and the use of the approximate figure in the other instance. If we use .11072 inch as an eight-point equivalent, it makes 31.61 ems for a line 3½ inches long. Usually it would be called 32 ems, as it is over 31½ ems. By using a line-gage and taking the next figure when it goes over the half em, the result will be 1,728 ems for the page 3½ by 6 inches. In the case of the ten-point pages, the measurement by the scale will show that the pages 4 by 7% inches will be figured as 29 ems for width and 53 ems for length of page, or a total of 1,537 ems.

Pump-Lever Roll Falls Out.

An operator writes: "The pump-lever roll on my machine fell out on the floor the other day. It took me about a half hour to replace it. This is the second time this trouble occurred within a month. Please tell me how to avoid it and, if possible, an easy way to get the roll back again."

Answer .- If your machine is a Model 1, having the heavy spring above the pump lever, the first thing to do will be to procure a piece of one-fourth-inch iron rod and a piece of wood, which will be used as a lever to raise the pump lever to a sufficient height to permit the insertion of the iron rod above the washer on the spring rod. When this is done, lift out the spring and rod. Raise the pump lever and insert several slugs beneath the catch-block on the pump lever. This will hold the pump lever elevated sufficiently to permit the replacing of the roll. On models having the pump-lever spring in the column it will be necessary to raise the lever high enough to permit the pump stop to hold it in position. Before putting the roll back, clean the roll bearing and oil all of the parts that require it, the pin and the oil hole. With a hammer partly close the opening in pin plate. Remove the pin screw and insert

the roll and roll pin. Put in the pin screw and secure it tightly in place. Having the bearings oiled and the outside of the screw slot partly closed, it is doubtful if the roll will drop out again. The trouble is probably due to neglecting to oil the pin bearing, and when the parts become dry the roll rotates the pin and finally causes it to fall out.

Teeth on Matrix Damaged.

An Ohio operator sends a matrix and writes as follows:

"I am having some trouble with lines when they transfer from the first elevator to the second. The combinations of the lower-case n and m, and the em dash, become broken in the transfer and distribute in the wrong channel. For instance: The n runs in the i channel and the em dash in the short-and channel. I have tried to regulate this with the set-screw in the bottom of the first elevator, and have the lines so they transfer as easily as I can make them, but they continue to break the combinations, especially on these three characters. Thought perhaps you could give me some insight into this matter. The machine is a low base Model 5, in use about six years. I am enclosing em dash so you can see what the trouble is."

Answer.—The condition of the matrix teeth does not suggest that the first elevator was out of adjustment. It is probable you will find that the rails on the distribution-box bar are damaged on the front side near the left end. The bruissed condition of the rails will cause the cutting of the teeth of matrices that are supported on the front side only. If the bar shows the bruises, remove the box and take off the raised burs on the bar with a fine three-cornered file. Use the file carefully so as not to do further damage to the bar. A new distributor-box bar should be applied if the damage is extensive. Examine the magazine-entrance guides adjacent to the affected channels and see that they are straight. All of the damaged matrices should be removed and replaced with new ones.

Spacebands Give Trouble.

An operator, who gives no address, writes in part as follows: "I have had considerable trouble lately with the spacebands failing to drop. They are kept polished, and none of them are bent. The pawls operate as they should, but frequently I find the bands clogging in the box. The first one released fails to clear the upper end of the throatpiece, and sometimes I find one ear of a band back of a pawl while the other ear is forward as it should be. Kindly suggest a remedy."

Answer.— When you find that the lower end of a spaceband wedge catches on the upper end of the spacebandchute plate, you should first ascertain if the under side of the ears of the sleeve is square. It often happens that this part of the sleeve becomes rounded off a trifle, and when the point of the pawl engages the ears of the sleeve it may allow it to slip back on one or both sides and in this way the spaceband may catch. It may also be found that the length of the band from the under side of the sleeve ears to the lower edge of the wedge has increased a trifle, owing to the wear on that part of the sleeve. Where the length of the spaceband has increased materially it will not lift over the chute plate readily, so it should be sent for repairs. When the spacebands are at rest in the box, examine their relative length and remove those that are too long or too short, as the case may be. The distance from the under side of the ears of the sleeve to the lower end of the wedge should not be over 4% inches.

Small Holes in Slugs Cause No Trouble.

A Missouri operator writes: "Under separate cover I am sending you samples of slugs cast on our Model 5 machine. Will you please tell me what causes the holes in the right side of the slug? Also, there is a very small hair-line on the right-hand of the bottom of the slug, which seems to fold under the slug and makes it higher at one end than at the other. There is also a small hair-line on the left-hand end on the top of the slug. I have just put on a new mouthpiece. Will you kindly give me some information as to how to remedy these defects?"

Answer .- (1) The holes on the rib side of the slugs near the foot can scarcely be considered as defects, as they do not affect the printing qualities nor the stability of the slugs on long runs. These holes are doubtless due to air remaining in the mold cell and may be considered of no consequence. The metal-pot should be raised about one point on each side. This can be done by turning down the top screws of the pot legs after loosening the two bottom screws and the two front screws. (2) To know when the pot is in correct position as regards height, examine the jets on the bottom of a solid slug. These jets should appear full and round next to the base or smooth side of the slug. The fin on the left end of slug near the face is probably due to the slightly rounded condition of the edge of the left vise jaw, since you state you have a new left liner. The fin on the bottom of the slug next to the righthand liner is due to the rounded-off condition of that liner, adjacent to mold cell. It is doubtful whether you could remedy the trouble without getting a new right-hand liner. The slugs also show that the edge of the base of the mold is rounded off, as a small fin is turned over the edge of the jets. If you raise the metal-pot two points it will neutralize the effect of this fin, as it will not occur on the jets. If you have not recently installed a new plunger, it would be of some help to put in a new one, and, incidentally, increase the stress of the pump-lever spring to the limit. This increase of pump pressure would insure almost perfect slugs. As it now stands, you are securing very good slugs.

Matrices Fall in Wrong Channel.

A California operator-machinist writes: "I am having trouble with matrices on a Model K. The small I's appear to fall very often into the fi channel. I cleaned all the matrices, using the best wood alcohol, so as to preclude any possibility of oil being on the matrices. I have carefully examined the partitions and straightened them to allow each character to drop in center when distributor screws are running. I removed all matrices that seemed to be faulty in combination or caused the distributor to stop, replacing them with new sorts. Still the trouble remains on the eight-point in the Model K. The character of the trouble varies, but the most common is that the

matrices will travel far away from their channel, often clear over into the fi channel. When a large matrix tries to go into a small channel it stops the distributor, but a good part of the time the distributor does not stop at all, and when that happens I always find the little-used channels, as the ff. fl, fi, etc., filled with wrong characters, as i, l, etc. The whole font of matrices has been in use about eight months, but a great many of them are entirely new. When distributor stops I often find it necessary to run back the spirals in order to release a matrix that is binding on the bar. The released matrix invariably drops—that is, the bind occurs right at the point where the matrix should be released and drop into its channel. I have had no trouble whatever with the eleven-point matrices in the lower magazine."

Answer .- The fault does not lie in defective combinations, nor is there anything wrong with the distributor bar, but possibly is due to a thin matrix lying flat over the top of the l channel. When the l's advance to distribute they are unable to drop into their own channel and are held elevated by the aforesaid flat matrix. This causes the l's to pick up another set of rails on the distributor bar. The l will continue to travel on the bar until it falls, which will usually be in the fi channel. Your efforts should be directed toward finding why an I will fall flat over its channel. This will probably be due to a bent entrance guide. Run in lines having many I's and watch them drop. You may be able by this test to locate the trouble. If you desire to see how an 1 will pass its own channel and finally drop into the fi channel, throw off the distributor belt, run in an I and turn the screws slowly. When this character has nearly reached the proper dropping place, hold it elevated until it has passed the two next channels and then put on the belt and observe where it will drop. It will usually be found in the fi channel.

Interesting Circular Printed from Output of New Model Linotype Machines.

A six-page circular, recently issued by the Mergenthaler Linotype Company, and printed in two colors from linotype slugs and border, should be of great interest to publishers. The thirty-six-point lines are Title No. 5, while the body-faces are Benedictine. The border is cast from a twenty-four-point matrix slide, No. 3501. The printing is extraordinarily clear and sharp, notwithstanding the fact that an antique stock is used. Among the various features enumerated of Models 18 and 19 are the following: Model 18 carries two full-sized interchangeable magazines, independently removable from the front of machine. These magazines are interchangeable with those of Models 4, 5, 6, 7, 8, 11, 14 and 19. A standard keyboard of 90 keys, which gives instant command of 360 characters. The matrices from both magazines are delivered to a common assembler belt. One distributor for both magazines. Water-cooled mold-disk and universal ejector, adjustable to all bodies and lengths of slugs. Universal knife-block, all bodies, five-point to thirty-six-point. Automatic sorts stacker for each magazine. The Model 19 has in addition to all of the foregoing: Auxiliary magazines removable from the front of machine, and interchangeable with those of Models 14 and 17. Auxiliary keyboard of 28 keys, which, with the standard keyboard, gives instant command over 416 characters. Matrices from the auxiliary magazine may be assembled continuously and mixed in a line with matrices from either of the main magazines. These new models afford a wider range than is possible with any single-magazine machine.

Written for THE INLAND PRINTER.

THE SIXTY-SECOND ANNUAL CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

DV T 1 PDASTED



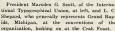
ATURDAY evening, August 12, the printers—
delegates, ex-delegates and visitors—of
the International Typographical Union entered Baltimore in force and held sway for
one week to the day. The occasion was the
sixty-second annual meeting of the organization. On Saturday night an informal
reception was accorded the visitors by the

Baltimore local, and the lobby inside and the pavement outside the Hotel Emerson, the convention headquarters,

Secretary-Treasurer Hays Wins Honors at Crab Feast.

On Sunday the greater part of the assemblage embarked on the steamer Louise and toured Chesapeake Bay, stopping for an hour or so at Tolchester Beach, where those who so desired could take a plunge in the cooling waters. The convention was adjourned Monday at noon out of respect to the late William B. Prescott, former president of the International Typographical Union, and in the afternoon the delegates and visitors rode in a procession of trolleys to Buedels' Park, on Middle River, where all partook of a crab feast. Secretary-Treasurer Hays carried off all honors in the consumption of the Baltimorean delicacy, lingering at the tables long after the others had departed completely satisfied. There was no session of the convention on Tuesday, all going to Washington, where.







Secretary-Treasurer J. W. Hays, at left, earrying off the honors at the Crab Feast, while Robert E. Darnaby, of Indianapolis, Indiana, a member of the I. T. U. Commission, in the middle, inspects the remnants on the table.



Charles Hertenstein, president of St. Louis Typographical Union, at left, and A. W. Thompson, of Cleveland, members of the Committee on Apprentices, at the door of the convention hall, the Richmond Market Armory.

Prominent at the Convention of the International Typographical Union

were crowded with printers, renewing old acquaintances and negotiating new ones with spirit and good comradeship. An onlooker would be impressed with the fact that here was an organization where real brotherly interest was practiced, and the impression would be borne out by facts if said onlooker would consult the records which yearly show an increased amount expended in caring for the unemployed, the aged and infirm, the sick, and the widows and orphans.

Baltimore terms herself "The Gateway to the South" and the South is noted for the hospitality it extends visitors. If hospitality grows warmer as one travels south, those who shared in the entertainment furnished the visiting typos by the Baltimore and Washington unions are eager for the day to come when they will be entertained "farthest south," but doubtful if a better time will be had should such an occasion arise.

as guests of Columbia Union, No. 101, they saw the many points of interest, among which was the Government Printing-Office. The scheduled entertainment closed with a moonlight excursion on the Petapsco River and Chesapeake Bay Wednesday evening, after which straight business was the order.

Printer-Congressmen Talk.

At the convention, the sessions of which were held in the spacious Richmond Market Armory, the attendants had the pleasure of hearing a number of men prominent in the public eye. Governor Harrington, of Maryland, welcomed the printers and congratulated them on their large attendance. He said the International Typographical Union was beneficial to the men in it and to society, stating that organized industry is necessary under present conditions. Congressman Farr, of Pennsylvania, who has maintained his membership in Scranton Typographical Union during

all the years since he left the trade, spoke on Wednesday and invited the printers to meet in Scranton for the 1918 session. He said there were a number of printers in Congress but not as many as there ought to be. Congressman Keating, of Colorado, a warm friend of organized labor and a former printer, received great applause when he spoke on Thursday.

President Marsden G. Scott Recites Progress Made by Union in Past Year.

On assuming the gavel and charge of the convention, President Marsden G. Scott made a short talk in which he pointed out the progress the union has made in the past year. He said in part:

"For many years the International Typographical Union has occupied a position in the first-line trenches on the industrial battlefield of America. Each year has brought to us increased prosperity and increased responsibilities. The roads over which we have marched have been long, and we have encountered obstacles which at times have temporarily delayed our progress. Patience, persevennce and determination have brought their rewards, and the financial year which ended on May 31 last showed that the gross earnings of our members were more than \$62,700,000, the highest in the history of this organization. Our gross earnings reflect the satisfactory progress we have made in wage-scale negotiations.

"The members of the International Typographical Union have steadfastly adhered to the principle that the comrade who marches with us to victory or to defeat shall not be neglected when the industry has devoured his skill, his efficiency and his ability to keep pace with youth. Our old-age pensioners received \$352,920 last year, and the payments from our mortuary fund amounted to \$274,822. During the same period the expenditures for the maintenance of the Union Printers' Home amounted to \$107,872.

"In my annual report to the membership I have referred briefly to the fact that the increased cost of white paper has produced a situation which deserves our most serious consideration. There are abundant facts which justify the statement that the manufacturers and the middlemen have entered into a combination which threatens to strangle some of the weaker publishers and to force many of our members into the ranks of the unemployed. This convention should go on record as demanding something more than the usual investigation which produces no tangible results. There will be placed in the hands of the Committee on Resolutions abundant facts on which proper recommendations may be made for your consideration.

"For the last sixteen years this International Union has earnestly sought to establish permanent industrial peace in the departments of the printing industry which are under our jurisdiction. From time to time our arbitration agreements with the American Newspaper Publishers' Association have been amended, revised and improved, as experience has demonstrated the advisability and necessity for such changes.

"This International Union is committed to the principle of arbitration. Subordinate unions have been required, in many instances, to submit proposed wage scales and other controversies to arbitration, even though employers have neglected to take advantage of the protection afforded by the International Arbitration Agreement."

Former President Lynch Invited to Convention to Eulogize William B. Prescott.

On Monday the convention voted unanimously to invite former President Lynch to address it in memory of the late W. B. Prescott, who for a number of years was president of the International Typographical Union and was later secretary of the I. T. U. Commission on Supplemental Trade Education. Mr. Lynch, in compliance with the request of the convention, spoke on Wednesday. In introducing him, President Scott said in part: "Although he is an Industrial Commissioner of the State of New York, yet to us he is our former president and we will stick to that title." The words were greeted with prolonged applause. In his eulogy of the man who did so much for the International Typographical Union during tenure of office and after, Mr. Lynch paid high tribute to the intelligence, honor and humanitarian principles of Mr. Prescott. The hall resounded with cheers when Mr. Lynch, in the course of his speech, said: "We do no good, so far as the departed president is concerned, in detailing what he accomplished, we do no honor to him, unless after we have considered the great results of his life work, what he did for you and me and all the others who follow the trade for a livelihood, unless we take the lessons home to ourselves and resolve to make those lessons applicable to the trade and to the organization to-day. That is the greatest monument that I think we can erect to the memory of this great man who has departed from us, this man who builded for the betterment of humanity.

Prescott Greater than Greatest General of War.

"To-day that lesson should be brought home more emphatically, when of all the great names that we see in the mewspapers day in and day out, all of the names that are occupying attention to-day of all humanity, are those who achieve their fame and are perpetuating their fame on their ability to kill and destroy humanity and disrupt and destroy all that humanity has accomplished. I say now that great as is the greatest general who commands a million men in the contending armies on the other continents to-day, great as is that man, this Prescott man of peace was a greater man, for he builded for the benefit of humanity and for its future welfare and happiness. I know that when he departed from this life he indeed went to rest 'like one who wraps the draperies of his cloak about him and lies down to pleasant dreams."

Proposals for Changes in Laws Find Little Favor in Eyes of Laws Committee.

In a legislative way very few changes were made in the laws of the organization. A large number of propositions for changes in By-Laws were presented on which the Laws Committee reported unfavorably with but few exceptions. The Committe on Laws was supported by the administration followers, the conservative element, which insists that the present laws are adequate, working smoothly, and that well enough should be left alone. Having a large majority in the convention, the conservatives voted to sustain the Committee on Laws in every instance.

Priority Question Bobs Up Again.

The opposition, or what is termed the progressive element, showed surprising strength, however, when a proposition was presented by Delegate Dirkes, of Spokane, Washington, to reënact the old priority law which was amended at the Los Angeles convention and which change was endorsed by a referendum vote of the membership. The bone of contention is contained in a few lines at the end of Section 121 of the General Laws, which read as follows: "Persons considered capable as substitutes by foremen shall be deemed competent to fill regular situations, and shall be given preference in the filling of vacan-

cies in the regular force. Any substitute with an office standing of at least sixty days is eligible to a vacant situation." In the proposed amendment, which would constitute a reënactment of the so-called old priority law, the changes would affect the quoted lines causing them to read thus: "Persons considered capable as substitutes by foremen shall be deemed competent to fill regular situations, and the substitute oldest in continuous service shall have prior right in the filling of the first vacancy." Supporters of the proposed amendment argued that the law as it that as the plant of the Press was being dismantled, and the paper no longer published—although the name of the Press is now carried below the name of the Sun at the masthead of the paper—all the employees of the Sun should be taken care of before any of the Press me were given situations. They appealed to the local union, which, by a close vote, sustained the local Executive Committee. Not satisfied, the forty-two displaced men appealed to the Executive Council of the International Typographical Union, which body also sustained the action taken by the local union and



The "Big Six" Band of New York Typographical Union, No. 6, playing "Dixie" on the streets of Baltimore. The band did valiant service throughout the convention.

stands gives the foreman the opportunity to practice favortism in the selection of his regular force, and that it was unfair to give a situation to a man who had been on the sub-list only sixty days when others might have several years' standing. In reporting unfavorably on the proposition the Committee on Laws, and, in adopting the report of that committee, the convention, expressed a disinclination to foist an inferior workman on an employer.

The administration followers insisted that the question of priority should be left entirely with the local unions to

be dealt with as conditions dictated and not made an international law. They insisted, further, that as the amended priority law had been endorsed by a large referendum majority, the comparatively small number of delegates were taking too much authority in their own hands to overrule the wishes of the membership. The fight was a warm one, and a roll-call was demanded, but the conservatives won out by the close vote of 126 to 121.

Displaced "New York Sun" Men Appeal.

On the purchase of the controlling interest in the New York Sun by Frank A. Munsey, of the Press, and

the subsequent discontinuance of the latter paper, the Executive Committee of New York Typographical Union ruled that a consolidation of the two papers had been effected, and ordered the chairmen of the two chapels to prepare a joint priority list from which the new force was selected. By this ruling forty-two employees of the Sun were thrown on the street, whereas only four men of the Press force tot their positions. These forty-two men argued

dismissed the appeal. The opinion of the Executive Council is summed up in these words: "While technically it might appear that the amalgamation meant the absorption of the Press, as a matter of fact, the Press absorbed the Sun, even though the paper should be known as the Sun hereafter. The evidence shows that Mr. Munsey was the principal owner of the Press; that he purchased the Sun; that he merged them; and that the physical ownership of the Press is now in control of the consolidated papers." Still not satisfied, the Sun employees, dispossessed of their

positions by the action of the three courts of appeal, carried the case to the convention, which endorsed the action taken all along the line. Rumor had it that aid in the civil courts would now be sought by the fortytwo men.



Ex-President Lynch, of the International Typographical Union, on the eve of his great speech on the life and work of Ex-President Prescott, deceased, in the center; John C. Harding, organizer of Chieagor Typographical Union, No. 16, at left of picture, and L. C. Shepard, of Grand Rapids, Michigan, at right.

Secretary-Treasurer Hays Presents Figures.

The officers' reports cover 350 pages and are interesting reading. The report of Secretary-Treasurer Hays, for example, shows the organization to be in excellent shape financially. It shows that the average earnings per member for 1916 were \$1,041.18 as against \$1,-026.51 in 1915 and \$1,042.

tide since the establishment of the organization. During the fiscal year, closing May 31, 1916, \$352,920 was paid to pensioners of the union, and \$1,624,354 since the inception of the pension fund. During the year \$274,829.31 was paid in mortuary benefits. The union has \$672,436.08 invested in government, state, county and municipal bonds. There has been an increase of 660 in membership during the past year.

Apprentice Committee Has Been Busy.

Realizing that the printers of to-morrow will be recruited from the ranks of the apprentices of to-day, and cognizant of the fact that the strength of the organization depends largely upon the efficiency of its membership, the Committee on Apprentices, consisting of A. W. Thompson, Charles Hertenstein and B. G. Brady, has put in some diligent study and hard work during the past year on the problem of adequate training of the boys in the trade. This is manifested by the report presented, which recommends to the apprentice committees of local unions that apprentices shall be given opportunity to accomplish specified kinds of work at stated periods of apprenticeship, that they shall be given academic instruction in the subjects, proficiency in which is essential to the making of good printers, namely, spelling, arithmetic, punctuation, reading, and the division of words. The committee also recommended that in the last two years of their apprenticeship coming printers shall be required by local unions to take the I. T. U. Course of Instruction in Printing, twelve lessons being suggested for the fourth year and the remainder for the fifth.

Others Who Spoke.

Arthur McVicker, who was president of the union in 1876, and who joined the organization in 1854, grew reminiscent when he spoke on the opening day. The convention was also addressed by President George L. Berry, of the International Printing Pressmen and Assistants' Union, who did not hesitate to credit the typographical union for the majority of reforms and innovations that have improved the conditions of the workingmen in general. He urged closer cooperation of all the unions engaged in the graphic arts trades. James J. Freel, president of the International Stereotypers and Electrotypers Union, spoke on Wednesday also, and the applause which greeted him evidenced the high esteem in which he is held by the printers.

Chairman H. N. Kellogg, of the American Newspaper Publishers' Association, addressed the meeting on Wednesday and urged the adoption of the new arbitration agreement between the International Typographical Union and the American Newspaper Publishers' Association. He emphasized the points brought out by President Scott anent the high cost of print-paper and the deleterious effect it has and will continue to have on employers and employees alike. He spoke, in part, as follows: "As the situation looks at present it will be impossible for more than a few of the 22,000 papers in the United States to make a dollar if paper goes to where it looks as if it would go. . . The members of the American Newspaper Publishers' Association view the situation with extreme alarm and have taken steps to eliminate all waste and unnecessary consumption of paper by its members. Many publishers are forced to pay increases of 25 to 35 per cent on contracts, and sometimes 100 per cent on emergency orders, and this enormous increase is taking the profits of most papers and driving some of them to the wall."

The Eternal Feminine at the Convention.

The women, too, were in evidence and had a good time along with their husbands and among themselves. A Washington delegate averred that they were too active politically—all on one side and, incidentally, not his side —and that their activities at the conventions should be ended. He did not get far, however, for a storm of protest greeted his remarks, and by an overwhelming vote the Women's International Auxiliary was endorsed and the women will grace the coming sessions of the International Typographical Union as in the past. Led by Mrs. Charles Hertenstein, wife of the president of St. Louis Union, No. 8, and Mrs. Walter Barrett, wife of the Vice-President of the International Typographical Union, some of them rendered great service selling photographs of the revered Prescott, in order to fulfil his wish to assist an invalid niece. Over two hundred photographs were disposed of and it is expected that more will be sold when it becomes generally known that they may be had. Those who desire these genuine 8 by 10 photographs may secure them by sending one dollar to Secretary-Treasurer Hays, Newton Claypool building, Indianapolis, Indiana. Orders will also be received and cared for by The INLAND PRINTER.

The convention voted to hold the 1917 session at Colorado Springs, the seat of the home, that monument to the organization, that haven "the bounty of which is unpurchasable, the charity of which is without price."

TO OFFSET HIGH HOUR-COSTS.

Hour-costs in all departments of the printing-plant have increased over previous years. This is evidenced by no less an authoritative report than the Composite Statement of Cost of Production, sent out each year by the United Typothetæ and Franklin Clubs of America.

The statement just issued for the year 1915 shows a very material increase, due, in some respects, to unusual conditions with which the business world has been confronted. Nevertheless it might well be said that hour-costs, in succeeding years, will not be lower than the figures shown in the report for the past year.

Now this raises a point of deep concern and vital importance to every one in the printing business: How to offset this high hour-cost in the face of keen business competition.

For quite a number of years our large industries have given considerable time to and expended vast sums of money in the study of productive efficiency, but it is only within the past few that the printing industry has awakened to the possibilities of this important undertaking.

Here and there, in widely scattered instances, we know of printing establishments which have applied efficiency to production; but not until the Price-List Committee of the United Typothetee and Franklin Clubs of America devised a system of recording production and promoting efficiency, was this great study given consideration by the general printing industry.

Early this year a campaign was inaugurated for collecting bindery-production records. A number of printing and binding establishments were interested in the plan, and these have been compiling statistics on every known operation in a pamphlet bindery. All the plants are using the same methods and standards for sizes, materials, operations and machines, as recommended by the Price-List Committee, and because of this the data being collected are of genuine interest and value for comparative purposes.

Recently a treatise has been prepared on the subject of bindery production. It is in the form of a pamphlet, entitled "Classification of Bindery Operations and Operation Numbers." A full description of the methods of application is contained in this treatise, a few records of production are given, and a set of blanks with explanatory notes are shown.

All this important information is yours for the asking. Send for a copy of "Classification of Bindery Operations and Operation Numbers." National headquarters, United Typothetæ and Franklin Clubs of America, 550 Transportation building, Chicago, will gladly comply with your request.



BY BERNARD DANIELS.

You Pay Anyhow.

Have you ever stopped to think, Mr. Self-Satisfied Printer, that you really pay for the cost of a cost system in your plant whether you have one or not?

Don't believe it? Well, just stop and consider that it has been the universal experience of printers who have installed the cost system that their profits increased after the installation even though the total amount or volume of business sometimes decreased.

The cost-system printer is in a position to cut out the unprofitable work and hold the profitable, thus increasing the percentage of profit. On the other hand, the printer without a system is the one to whom the customer with the unprofitable job goes when he is turned away by the cost-system printer.

If you are without a cost system you pay for it many times over and get nothing for what you pay.

Get in line as a progressive and prosperous printer and try the cost-system way.

Those Big Little Jobs.

If there is one kind of job more than another that gets a printer in wrong with his customer it is the little personal menu or program that said customer wants very nice but not too expensive. He brings it in with no particular idea of what he wants and is always in a particular hurry. Then when he gets the bill he anathematizes the printer as the prince of robbers.

Here is a case in point: Only seventy-five menus, of three leaves and cover, bound at the top with silk ribbon tied in a knot with long ends. Size, 4 by 7% inches, and printed in two colors on one side of the leaf. The copy consisted of the menu, program and the list of officers, one page each. Below is a correct figure for the job:

Composition 3 hours at \$1.20

Loc	k-up, two forms of three pages, one-half hour	. 60
Loc	k-up, cover, two forms of one page	.40
Mal	ke-ready, inside forms, 15 hours, 80 cents per hour.	1 20
Mol	ke-ready, cover forms, 1 hour, 80 cents per hour	.80
Provi	ss run, four lots of 75 sheets	.30
Tub	, orange and black	.10
CA.	ek, from stock, and cutting.	.60
Dine	sk, from stock, and cutting	.60
Bine	ding, consisting of cutting after printing, folding cover, gathering three pieces	
	and inserting in cover, punching two holes and tying in ribbon with double knot	
		1.50
Fift	een yards of ribbon, at 5 cents.	.75
Deli	iver job to customer in good shape.	. 25
	Total cost	10 10
	Add for profit, 25 per cent	9 59
	Aud for prome, 20 per cent	2.02
	Sall for	19.69

Any printer who has handled this class of work knows that the time allowance in this estimate is none too liberal, and yet the job figures up so that \$12.75 would be the right price. The customer is pleased with the work (which, by the way, was very neatly and artistically done) but almost has a fit when he sees the bill of considerable less than the real value which the printer rendered.

In handling such work the printer should endeavor to get an idea of the amount that the customer wants to spend before starting the work, and then he will be less apt to make it to elaborate for him. Of course it is seldom possible to make the customer understand that the main cost of such work is in the composition and the finishing, but that is really the fact, and he should be told of it and shown how to reduce the cost to suit his purse by leaving out some of the frills, or by selecting a cheaper kind of job.

What the Office Should Do for the Salesman.

The trade journals are full of knocks at the selling methods of the printer and slurs about "order-takers" and errand boys, but no one seems to have taken the salesman's part. By salesman we do not mean the proprietor who is acting as his own salesmanager, salesman and publicity agent, but the hard-working traveler who goes from office to office and from one business house to the other trying his best to secure orders for his wares at the best possible price.

How can we expect the printer to be any more than an order-taker or traveling advertisement when he must not only secure orders but also find the prospects? What would you think of a commercial house or manufacturing concern that sent its salesmen out to secure orders without having done any advertising to prepare the territory and thereby secure some prospects? Yet this is what most printers do.

The printer who is doing good advertising never has any complaint to make about his salesmen being mere order-takers on price. He has plowed and seeded the land, and when his laborers go forth they are sure to find a good harvest

Why will the printer fail to use his own best proposition and prepare the way for his salesmen? Why does he expect all other businesses to issue circulars, booklets, catalogues, mailing-cards, and other advertising matter, and come to him for them when he does not show his faith in them by using them himself?

Every printer should have a carefully selected mailinglist of desirable customers and prospects, and should see that they hear from him frequently by means of circulars, booklets, samples and mailing-cards; and he should see that these cards, circulars, etc., are so printed that they will attract and convince the recipient, and that they are not specimens of the kind of printing that no sane business man would for a minute think of using in his business.

Then he should gather and collate all the information possible about each of those on the list and have it in shape for quick reference when the salesman wants to know about it before calling on that party. The salesman who goes into a business man's office primed with information about that man's business and a definite idea as to how he can use printing profitably generally gets the order without the necessity of making a cheese-paring estimate and meeting competition from every printer in town.

If you expect your salesman to bring you the maximum of orders and of profit, your share of the work must be done to secure for him live prospects and information that will make sales probable. Don't expect him to spend his time hunting prospects and bringing orders at the same time. He can not do it.

The printer of the future who will make money will be the one who will use proper publicity methods and employ salesmen to land orders from the live prospects that such publicity brings. Then we will hear less knocking of the salesman, and more real salesmen will remain in the printing business.

Do you know that a very large number of real salesmen got their first training in the printing game, and finding that they were not getting a fair show struck out into other lines and made successes? Think that over and see whether you can not make it worth while for a real salesman to stick in your business.

The Rotary Press Proposition.

Several times a year the editor of the Cost and Method Department its asked as to the advisability of some printer installing a rotary press for handling a growing periodical contract or for the purpose of taking over a contract that some one else has that is getting too large for the flat-bed presses, or on which the customer has an idea that the rotary will save him something in price.

Recently an investigation was made into the cost of running a rotary on ordinary periodical work in a job shop, and the following figures represent the results of the inquiry.

It was found that most of the shops running one rotary to take care of one pet contract were running what is familiarly known as all-size rotaries, and that in most cases the one job for which they were put in did not take more than half their time, so that unless other work was obtained they could only be run at a loss.

In a few cases it was found that the one job required night work to get it out in time, thus increasing the amount of day time left idle or to be sold to other jobs.

While there are a number of these presses in use, only seven firms were keeping such records that they could be used for comparison. These show that the average speed of press was from 4,300 to 4,500 revolutions per hour. Average size of sheet 38 by 46 to 88 by 50 inches. Number of men required to run press, three, except in case of Number One, where four were needed on account of the higher grade of work done.

No.	Average Make- ready per Form.	Average Run per Form.	Per Cent Productive Time.	Cost per Productive Hour	Product per Running Hour	Product Productive Hour	Cost per Thousand Sheets
1	20 hours	200,000	76	\$5.08	3,360	2,705	\$1.88
2 3	16 hours 14 hours	300,000	72	4.75	4,000 4,020	3,296 3,385	1.44
4	12 hours	100,000	80 78 67	5.00	3,760	2,570*	1.93*
5	16 hours	150,000	67	5.50	4,200	3,311	1.66
6	18 hours	200,000	71	5.10	4,250	3,092	1.64
7	22 hours	500,000	82	4.97	4,000	3,449	1.41

*Number 4 seems to show low production and high cost per thousand, but the runs

Numbers One and Seven were running on practically the same class of work, but the office management and efficiency of Number Seven were superior, therefore the firm got a bigger product with less help and at lower cost, though the cost was partially accounted for by the longer runs.

Numbers Three, Five and Six ran on ordinary grade of work with only a few short runs as fillers, if we may use that objectionable term for a really legitimate purpose.

That the actual cost of running these plants was much nearer than it would seem from the foregoing will be seen by the record of the productive hours and money cost of each for an average month shown in the following table:

No.	Total Department* Cost for Month	Number of Sold Hours	Cost per Productive Hour
1	8772.16	156	85.08
2	684.00	144	\$5.08 4.75
3	747.20	160	4,67
4	780,00	156	5.00
5	737.00	134	5.50
6	724.20	142	5:10
7	815.08	164	4 97

*This table does not include overtime, which was taken care of as a separate item.

And herein lies a lesson for some of our young and ambitious printers. It will be noticed that the plant having the highest total department cost also has the lowest cost per thousand impressions of high-grade work delivered to the customer, because of the better efficiency and the greater percentage of productive hours. Perhaps we ought to note that this plant had been running the rotary for the longest time and the men were fully acquainted with its peculiarities.

Reduced to flat-bed terms, the greatest difference between these records amounts to just twenty-six cents per thousand impressions, but the fact remains that it is absolutely unprofitable to run less than 100,000 sheets on a rotary, even if you have the electros.

Copy-Preparation.

Much of the copy coming to the printer— perhaps most of it— is unfit to go to the composing-room without being prepared. By preparation is understood correcting punctuation and capitalization and seeing that the grammatical construction is such that it really says what is intended; but it also embraces more than this, for proper preparation of copy includes putting it in such shape that the compositor will have no difficulty in interpreting it.

There is quite a loss of efficiency in the composing-room when poor copy is sent in from the office, as stopping to decipher poor handwriting and to guess at words and ideas takes time that should be spent in actually productive typesetting.

The copyman should be a feature in every up-to-date printery, and his task should not only include the preparation of a clean typewritten draft of the copy but also a careful layout of the job to scale so that the minimum of time may suffice for putting in into type.

It will not cost more, for the time saved by the compositors will more than pay for the copyman — and a good one at that; but even if it should cost a trifle, the advantage of having the work done in better style would easily be worth the cost.

Another advantage of copy preparation and layout is that you gradually establish a style for your house, and its excellence adds to your reputation and acts as a magnet to draw trade. There are printers whose style is sought after by their trade and paid for just as there are artists and other artisans whose workmanship and style make them famous.

The day of hit-or-miss composition in any face of type not in other use, or that strikes the fancy of the compositor, has been on the wane for some time, and the future holds great promise in reputation and financial reward to the printer who establishes a sensible style in his work and lets his patrons know that he is prepared to put their copy in shape. Of course copy preparation is a chargeable service and appears on the job ticket, but the total of preparation in expert hands and composition will seldom exceed the cost of the old-time preparation by the compositor at his case, hence the customer benefits and you do not lose, but gain his confidence and further patronage.

What Is My Business Really Worth?

It is just possible that many readers of THE INLAND PRINTER have asked themselves this question more than once without arriving at a satisfactory answer, and finally given up the matter or taken the book value as the only available figure.

The value of a printing business should be equal to all the money that has been put into it in the shape of machinery bought at the right price, less the depreciation and wear and tear, together with the market value of the stock of raw material on hand and a reasonable allowance for good-will and unfinished contracts.

To ascertain the plant value, take a careful inventory of everything in the plant and price it at the invoice value; then if you have correct records of the dates of purchase, deduct the amount of depreciation that should have been charged off each item. This will give you the present or depreciated value.

But if you are in the condition of most printers this will be impossible, as some of the plant will be so old that you have no correct records of its cost, and some will have been reduced to almost zero by improved machines that have taken its place. In this case you can only make an average allowance, unless you have a Standard cost system, and take the whole plant at an estimated valuation.

This, however, is not so bad as may seem at first, for it is a well-known fact that insurance adjusters will value a running plant in which the machinery was in seemingly good condition as two-thirds of the original installation cost. Taking this as your guide you can deduct a third from your inventory and get a very close approximation to the real value of the plant as a going concern.

But the plant does not represent your full investment as you must have a certain amount of floating capital to carry your customers during the current month, and sometimes longer if they are slow. Your books will show what this amount is to a cent, and you will usually find it to be slightly greater than the amount of two months' business, even if you are a good collector.

Then there is the item of good-will, which is usually worth very little in a printing business, because of the price-cutting habits of the printer and the shopping habits of the customer. It should figure as of some value in a carefully conducted and profitable business, and the best method of figuring it would be to base it on the profits—say the profits of an average year, or, rather, of the average of ten years as the value of the good-will.

Finally, there is the value of the unfinished contracts running for a long time, such as magazine or periodical work and annual publications for which the type may be

standing.

Taking these together we have as the value of a printing business:

The net present value of the plant.

The net book value of the equity in the open accounts. The value of the raw material stock on hand.

The good-will value of the business (usually very small).

The value of the unfinished long-time contracts.

If the business has been properly conducted and a reserve for replacement been duly taken out of the business and invested, this reserve and the present net plant value with the value of raw stock on hand will give the proprietor back all the money he has put into the business, and what he may get for the good-will and contracts will be a profit for his labor in addition to the rewards he may have drawn during his business career. If the business has been carelessly conducted and no reserve for replacement taken out, then it will be next to impossible to get out of the business all the money that has been put into it.

Your business then is worth what you put into it less a proper deduction for depreciation and obsolescence, plus the value of the good-will, which is a great deal less than most printers think their business is worth.

Better look the matter squarely in the face and get busy gathering up the reserve that is going to keep you or your heirs from making a big loss.



WHICH WAY?

Photograph by Rose Zimmerman, Hiawatha, Kansas.

WANTED, A COMMA.

Messrs. Editors and Printers, men who really ought to know, Give, oh, give us back the comma of the happy Long Ago! Comma that divides the sentence so that he who runs may read, Bidding suns of sense shine sweetly through the clouds that would mislead.

Never did we love the comma as we love it now 'tis gone, Letting sentence after sentence blind and aimless wander on, While we struggle through the darkness, fitting words to this or that, Only finding as we muddle more and more to wonder at.

Till we see that one small comma, like a bright October moon, Could clear all in one brief instant, would the printer grant the boon; Oh, I know full well you hate it, but, please, cruel printerman, Give us back the dear old comma, and as quickly as you can!

- Kate Upson Clark, in New York Times.

Written for THE INLAND PRINTER

CULTIVATING THE UGLY.

BY STEPHEN H. HORGAN.



HE three tailors of Tooley street who signed themselves "We the People of London" have been laughed at for generations. There is an equally ridiculous group who call themselves "We the Modern Art." and then label their work "Modern Art." They issue a publication called The Modern Art Collector, in which they state their pur-

pose and exhibit their wares. The first issue of this publication says:

"Our object in bringing out these pages at this time in America is to enable this country to keep in touch with modern artistic European tendencies at a date when traveling to Europe is freighted with difficulties, and thereby encourage the development of the Modern Movement in this country."

Further along in this publication one finds: "The business man who lends to this progressive school his sym-



The heading of The Modern Art Collector. This is a masterpiece of the new movement.

pathy; who gives to its followers and exponents commissions for commercial designs, is not only doing as much for American Art as he would by the purchase of an American painting, or by a contribution to an American Art Museum, but he is raising the standard of the art he employs in his business, and helping generally to improve the commercial art of our country."

In other words, gentlemen: İnstead of purchasing an American painting or helping an American Art Museum, turn over your money to us. You don't know anything about "art" any way. We will show you "the boldness, the joyous color and freedom of Modern Decorative Art, a happy change from the conventions of tradition and the manper sims of the 'fad' artist, 'creator' of pretty grils."
This is the tone of the publication: We have no taste or judgment in this country. We must kneel at their feet and learn from them.

Some bits of their work are reproduced here, also some of the ordinary American "conventional stuff" that we have been putting up with until these "Modernists" came to show us "freedom." Some of their work is so free that it is unprintable in these pages.

Now as to their first claim to the title "Modern": All one need do is to turn to the primitive art of Egypt, Persia,



'Modern Art' wall-paper designs. Imagine living in a room with them

China, Japan, Russia, Sweden; to the art of the Artees and our own American Indian, to find the real art which is now being imposed on us as "Modern." It was art with the tattoeed savage and the primitives of all races, but to-day it is mere counterfeiting. Neither should the work



Just an American wall-paper design

of these "Modernists" lay any claim to the use of the word "Art" used in its esthetic sense, meaning the science of the beautiful.

Just as I had written the above, a western commercial artist came in, and I mentioned to him that I thought of poking a little fun at the pretense covered by the title "Modern Art." "Don't you do it, Horgan; these fellows are

entrenched here, and they will use liquid fire and poisoned gases on you. Infantile paralysis has broken out in art, and no one has found a cure for it.

"Take my own case: Orders dropped off, and I found some customers lured away by this foreign stuff. Its



It was art with the tattooed savage. To-day it is mere counterfeiting.

merit to the buyer is its cheapness. It doesn't require any knowledge of art to turn it out. I studied the game. Found the tricks. For instance, you must not draw a border without nicking it. That gives it 'vibration' and is the hall-mark of the Modern Art. Now I am so busy I can't take a vacation. Why waste brains on a design, then hire a model and work for days on a cover? Just turn out any old thing and, it is sufficiently different and shocking, it will sell easily.



New Zealand decorative art.

"Don't blame the foreigner. He is only taking advantage of P. T. Barnum's findings that the American people like to be humbugged, and that there is a sucker born every minute. The only difference since Barnum's day is they



Mr. L. M. Glackens drew this to illustrate the "Modern Art" stuf on a magazine cover, and adds: "To be smart, it must be meaningless."

are now born sixty a minute. What we American artists want to do is to learn the foreigner's methods."

So I have taken this artist's advice, and I am going to commend this new movement to those who are anxious to make money out of illustrating. Let us call it "Cultivating the Ugly." To succeed at it, if you have studied graceful.

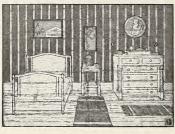


An American poster "not executed in the true spirit of Modern Decorative Art." Consequently it is pleasing.

ness of form, purity of line, sense of proportion and the Greek classics, the quicker you forget all this the better. It will at least teach you what to avoid. Little art training, but plenty of assurance, and you can sell your stuff.

If you live in a city, you should form a group and employ a manager. He must be competent to talk before ers will come in. The public will not take to this stuff naturally. It is like the "bitters" mother used to make for me when I was a boy in "Ole Virginny." It was an awful dose, but I had to learn to stomach it.

Now as to the drawing: See that it is meaningless. It should have no idea except to shock by its vulgarity, inde-





An American furniture advertisement



"Modern Art" advertisement.

art groups and write pieces for the papers. He must mix with Bohemia and cultivate the men who write the average art rubbish for the daily paper. Most important of all, he must be a good fellow among the advertising associations. If there is a public art gallery in the city, or in a high school, he should cover over its walls occasionally with foreign cigarette and beer posters. They are so instructive to children

When there is a poster or art competition of any kind in your vicinity, see that your manager is among the judges,



According to "Modern Art," this drawing "is exceptional for originality of conception, breadth of treatment, carefully accentuated detail and balanced composition, etc., etc." And, reader, you would never have discovered it?

so he can tell them what the people want. You will soon attract to your group those who have gotten so far along in art that they wear long hair, a flowing tie, and can talk art jargon. Also all the art secessionists and advanced thinkcency, decadence or incompetency. Advertising managers will tell you they are looking for drawings that make a "big noise." They grab at the ugly for that reason. Two women are walking down the street. One is beautiful, tastefully dressed and a pleasure to look upon. The other



A Weaver of Speech.

Refinement, poetry and sentiment, combined with graceful treatment, are found in American illustrations for advertising. This the "Modernists" aim to destroy.

is painted, flashily dressed and intoxicated. The latter is the one that will attract attention. The advertiser wants attention, and the ugly does the trick. That is the psychology of it, so go to it, young man.

EVEN THE ANIMALS.

In a shop recently, a well-known actress, who is noted for her perennial youth, asked for a traveling-bag of alligator skin. The shopkeeper, who had none of that particular sort, brought out instead some of smooth leather. "And you tell me this is alligator skin?" objected the acress. "Why, where are all its wrinkles."

"Ah, madam," replied the wily dealer, who knew his customer, "wrinkles are out of vogue. The correct alligator bag is made from the skin of an alligator that has been massaged."- Christian Register.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing on Aluminum Cards.

(1809) "Would like to ask about the printing of aluminum cards. Can they be printed on a platen press? Is a special ink needed, and can the work be done from type and ordinary plates?"

Answer .- The sheet aluminum having the frosted or prepared surface can be printed on an ordinary platen press by using a special ink. While type may be used, it will be destroyed in a short time. An electro will deteriorate unless care is used in the selection of the type-faces. Hair-lines flatten rapidly, owing to the nature of the surface of the aluminum. Black-faced characters naturally stand up longer under the strain of repeated impressions. The best results are obtained in printing from a half-tone plate, either of a pictorial subject or a series of type-lines, as each printing-character is borne off by the adjacent dots. If a heavy run is contemplated, a half-tone may be made from an impression of the type-form, using a fine screen. A strong mechanical overlay is made and used close to the top sheet of the tympan, with a metal sheet next below. Use only a few sheets of tympan, and the best and stiffest ink. Lay printed stock out in small piles, slip-sheet or stand on edge loosely and do not handle for about twentyfour hours.

Printing Hair-Line Rule.

(1810) Submits a bill-head with hair-line down-rules. The type is printed fairly well, although the impression is too light. All of the rules mark the back of the sheet. The printer writes, in part, as follows: "More trouble has overtaken us, as you will see by the enclosed slip. On the bill-head all of the rules refuse to print, although the impression is strong; in fact, some of them almost cut through the paper. They appear to be well inked. What shall we do to make the rules print legibly? We are using a tympan of book-paper, with the pressboard next to the platen. The work is printed on a —— press, and we are using bearers on three sides of the form."

Answer.—The condition of the rollers, and the relative diameter of the rollers and the truck rolls, have considerable bearing on the appearance of the work. Not knowing these points, we can only suggest that if the rollers are new you should procure truck rolls that correspond to the diameter of the rollers. There is a truck roll made that can be expanded to correspond to the diameter of the composition roller. In case you do not have extra truck rolls, you can secure relief by using a wide bearer on each side of the form, which will bear off the roller from the rules and prevent it from pressing too firmly on the rule, which to some extent is the cause of hair-line rules not taking the ink. As the down-rules are much lighter than the cross-rules, it would be advisable to rub the face of each down-rule on an imposing-stone. This operation will

slightly decrease its sharpness and make the rule more susceptible to the deposition of ink by the rollers, and will also make the rule print plainer. The tympan stock will answer your purpose, but you should use a thin, hard manila as a top sheet and place the pressboard beneath the top sheet after the form is fully made ready. As there is some danger of cutting the rollers by the down-rules, you can lock the form up on a slant by placing a two or three em piece of furniture in the lower right corner of the chase and corresponding pieces in each of the corners, diagonal from each other. The feeding of the sheet will not be any more difficult as a result, but the rollers in rotating over the form will not be so likely to be cut. Ordinary job-ink, such as you are using, will answer where a good flat stock is used.

Half-Tone Plate on Bond-Paper.

(1807) An Oregon correspondent submits several proofs of a half-tone plate no bond-paper. Owing to the nature of the surface of the stock, a good grade, the half-tone does not show up to advantage. The printer writes: "Enclosed you will find some proofs taken of a half-tone, both in half-tone and in gloss-black ink, which I want to print in two colors for a letter-head. I have tried all the different ways I know of to make it work on the bond-paper, but can not make it come out. The one on the enameled book works up fairly well, but the rest are just a gob of ink. I wish you would tell me the fault and how to remedy it, if you can, after examining the proofs."

Answer .- It is useless to attempt printing on that grade of paper with such a fine-screen half-tone plate. A fifty or sixty-five line screen plate would answer your purpose. The surface of the paper is too irregular to secure a uniform print. We suggest the following plan, which was recommended by one of our correspondents: (1) Make a patent-leather tint-block the exact size of the half-tone. (2) Wash up and use three rollers in your press, having the rollers as clean as possible. When clean, use a swab of clean cloth and alcohol to further insure their cleanliness. (3) Beat up the whites of three eggs; allow it to settle for a while, then distribute the albumen on the press plate just as if it were ink. (4) Make the tintblock ready and print about ten or twelve sheets. Lay them out singly to dry. When they are fully dried, try printing your half-tone plate on the stock; it should show up better than on the untreated surface. As to making ready the half-tone, pull about three impressions of the half-tone on French folio or onion-skin folio. With a sharp knife cut out the various shadows. Assemble these pieces in register and paste together, using the minimum amount of adhesive. Then trim down the edges. The tympan should be composed of about four to six sheets of thin, hard stock. Just beneath the top sheet use a piece of thin, hard pressboard if you have no metal sheet. Use a stiff jobblack and red ink, and use turpentine if either require thinning down.

Printing from Cerotype Plates.

(1808) Submits several samples of printing on a highgrade bond-paper from cerotype plates having black letters with shaded effect. The printing from the sinc plate shows the shaded lines fairly well, but the light-faced gothic is very ragged in appearance. The printer writes: "We are enclosing two samples of letter-heads recently run by us. We want to know what is the matter with the ink distribution, or any other fault with them. These two letter-heads were printed side by side on a 12 by 18 press. The stock, as you perceive, is one of the best on the print from; keep it and have electros made from it, and use the electros for printing. The ink and press had no share in the cause of the unsatisfactory printing. It is due wholly to the condition of the plates, due, doubtless, to the use of a soft packing in printing. The number of impressions under good make-ready conditions should not have caused any apparent deterioration of the plate. We do not know anything about the condition of the rollers, nor how clean the ink may be, but the appearance of the work indicates that too much ink was carried. It is quite plain that the impression which makes a matrix of the tympan can do the plates no good. We would suggest that you use a hard manila top sheet. Under this may be placed (after the job is fully made ready) a sheet of thin brass, or tin if brass is not available. The stock for the tympan



ON THE NORTH BRANCH OF THE CHICAGO RIVER, NEAR FOREST GLEN, ILLINOIS.

Photograph by Hugo Hoffmeier, Pressfeeder, Henry O. Shepard Company, Chicago.

market. The ink used is -- black. The head bearing the shaded date-line was printed from a zinc plate from which there have been but 5,000 impressions taken, and the sample enclosed is one from the 5,000. The one bearing the type date-line was printed from an electro and type. The electro was made from a zinc etching, used on the other side of the form, before the zinc had been on the press. The electro originally was the full reproduction of the zinc. For this job we had the top and bottom of the electro sawed off and used Copperplate Gothic type to take the place of the parts sawed off. Before using the electro this time there had been 7,500 impressions printed from it on this press. Both the electro and zinc are mounted on solid metal. We will appreciate any pointers as to how to run this job."

Answer.— The condition of the two plates will prevent securing anything like satisfactory results on future orders, no matter how much time you spend on the make-ready. We judge from the appearance of the sample that on the previous runs the printing was done on a soft tympan, as the shaded lines show strong on the back of the sheet. Have a new zinc made from the original copy and then two new electros from the zinc. Do not use the zinc to

proper may be thin book-paper or French folio, using about six sheets. The make-ready should be such that the shading of the black lines and the shaded lines should have just enough impression to print without punching the paper. While making the form ready the metal sheet should be below all of the tympan, and when it is almost ready to run place the metal sheet just under the top sheet. When it is placed in this position you will probably find that an additional sheet of French folio may be necessary just above the metal sheet and beneath the top sheet. You should use a good, clean job-ink, and the rollers must be in prime condition. These latter points are as important as any of the foregoing, and may have a strong bearing on the appearance of the finished product. It is difficult to furnish all necessary details, as we are unfamiliar with the conditions under which you are working. A mechanical overlay would reduce the amount of labor when preparing the form to run, and would insure better printing than any hand-cut overlay that can be made.

A MAN may, if he knows not how to save as he gets, keep his nose all his life to the grindstone and die not worth a groat after all.—Franklin.

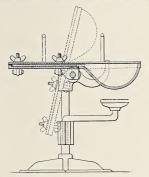


SUMMARIZED BY ALBERT SCHEIBLE

Sometimes suggestions of decided practical importance come from fields outside of those in which they are afterward utilized. Hence the inclusion of several patents that might appear to be beyond the scope of this journal in the summary prepared for us by a well-known Chicago patent attorney. The number following each title is that of the United States patent to which it refers.

Stereotyping Apparatus - 1,189,149.

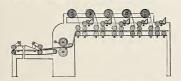
Instead of using a ladle for pouring molten metal into a casting-box and pouring a surplus of metal so as to pack what is in the box, John McNaughton, of London, Ontario,



builds the matrix-box as a continuation of a pivoted melting-pot. When this pot is tilted, the metal runs directly into the box and the surplus molten metal (which packs the contents of the box against the matrix) flows back into the pot when the latter is returned to its horizontal position.

Stereotype-Matrix Machine - 1,189,034.

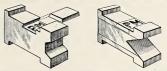
A machine which distributes paste from a paste-box by means of rollers over the sheets which are to form the



matrix, then presses the sheets together and cuts them into suitable lengths. Zeb E. Aiken and Frank L. Rainier, both of Tulsa, Oklahoma.

Matrix for Typecasting Machines - 1,187,590.

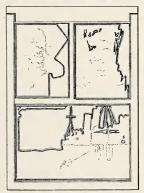
In making large matrices of letters like R, B or P, it has been difficult to cause the metal to flow into the cavities, and also to prevent the displaced metal from flowing laterally and deforming the blank. Fergus F. Wilson aims to overcome this by providing relief cavities into which the



metal of the blank will flow during the forming action when displaced by the punch. Patent assigned to the Mergenthaler Linotype Company, of New York.

Matrix - 1,189,150.

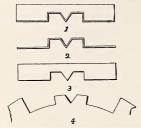
This matrix, designed by the inventor of, and for use with, the stereotyping apparatus already described (No.



1,189,149), has offset portions along two sides and one end so as to avoid the necessity of routing the margins of the resulting stereotype.

Making Transfer Rolls for Producing Undersurface Printing-Plates — 1,190,737.

To eliminate handwork in producing designs on intaglio plates, such as those used for bank-notes and the like, William S. Eaton electroplates a film of copper on a wax mold,



 Showing film of copper on wax mold.
 Film of copper detached from mold.
 Iron plate.
 Steel roll.

deposits iron or steel on this electrolytically, hardens the iron or steel plate thus obtained and presses it against a soft steel roll. When this roll is hardened, it will carry the intended design. Patent assigned to the American Bank Note Company, of New York.

Etching Process - 1,188,870.

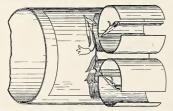
To remove scum and other impurities from the surface of a plate which is being etched, Harry M. Williamson, of Denver, Colorado, blows air through the etching liquid



squarely against the surface of the plate, thereby also cooling the plate and expediting the action. For large plates the air is blown simultaneously through a number of nozzles, as also shown in our illustrations.

Color Attachment for Printing-Presses - 1,189,453.

Instead of passing the sheet repeatedly through the press for producing illustrations in colors, Edward D.



Johnston, of Tacoma, Washington, sprays the colors on the sheet through stencils, this being done by air-brushes while the sheet is passing through the press.

Eliminating Dots from Parts of Half-Tones - 1,190,487.

Instead of using a graver for removing half-tone dots wherever a white background is desired, Harry J. Van Valkenburg, of Rochester, New York, eliminates these dots by photographing through a celluloid sheet on which a corresponding portion has been coated with an opaque

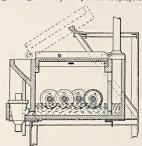




pigment of high actinic value. Thus, if the border 9 on our left-hand illustration was painted in white on the celluloid sheet, the resulting half-tone will have a corresponding clear white portion, as shown in our second illustration.

Etching Machine - 1,189,457.

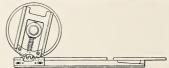
For greater uniformity in the etching of plates, Howard S. and Lionel F. Levy, both of Philadelphia, project the etching fluid against the plate by means of sprayers rotat-



ing in opposite directions, the end series of sprayers being designed to project a greater quantity of the fluid than the intermediate ones.

Registering Device for Printing-Couples - 1,188,448.

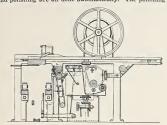
Instead of using a rigidly fastened toothed segment for meshing with a rack just before the printing begins, W. K.



Hodgman mounts this segment so that a spring presses it yieldingly into its operative position, thus compensating for wear. Patent assigned to the Miehle Printing Press & Manufacturing Company, of Chicago.

Engravers Plate Press - 1,188,704.

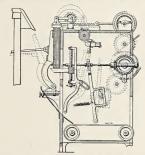
A power printing-press for taking impressions from engraved steel or copper plates in which the inking, wiping and polishing are all done automatically. The polishing is



accomplished by a belt of cushion felt which is intermittently brushed by a smearing cushion and then by a whiting pad. Oscar W. Tollstam, Chicago.

Book Edge Printing Machine - 1,189,747.

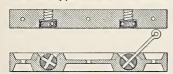
Manipulates the book or directory so as to print on its edge; also simultaneously perforates it for a suspension



string. Patent assigned by Louis R. Smith to the Universal Indexing Company, of Denver.

Printers' Furniture - 1,187,958.

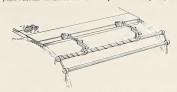
A form of locking furniture in which the adjusting screws are turned by pins inserted into bores in the heads



of these screws. Patent assigned by F. W. Anderson to the Morgans & Wilcox Manufacturing Company, of New York.

Paper-Feed Gage -1,189,264.

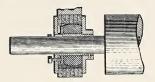
An electrical adjustment which may be operated by push-buttons mounted at various parts of the press, the



gage being locked after each movement and automatically released when a button is again pressed. Stephen J. Kubel, Washington, D. C.

Truck for Printing-Presses - 1,187,505.

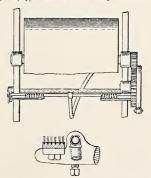
A truck for form rollers, in which the shaft carries an elastic collar rotating within a somewhat larger ring. By



compressing this collar laterally it can be expanded in diameter so as to adjust the position of the shaft. Charles E. Clement, Beverly, New Jersey.

Sheet Cleaner for Printing-Presses - Reissue 14,136.

To insure solidly inked areas, James E. Doyle, of Cleveland, Ohio, applies brushes to the sheet just before the ink



contacts with it, and draws off the loosened particles through suction tubes.



BY J. C. MORRISON

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 622 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

One Cent a Line per Thousand.

In some remarks before the Philadelphia convention of the Associated Advertising Clubs of the World, Adolph S. Ochs, publisher of the New York Times, said:

"I have a theory that the basis rate (for advertising) should be I cent a line per thousand circulation, in a publication where the advertising columns are given the consideration to which they are entitled and the advertising placed to the best advantage for results with regard to the publication's good reputation and the readers' interests. There may be less advertising space in the publication, but what there is would be better done and more effective."

A periodical which sees advertising from the viewpoint of the buyer rather than the seller is authority for the statement that Mr. Waldo, of the New York Tribune, made a somewhat similar statement, and goes on to say:

"We doubt considerably if either Mr. Ochs or Mr. Waldo takes himself seriously in discussing an advertising rate of 1 cent per line per thousand. Certainly no one else will take the matter seriously, for the simple reason that there is a limit somewhere to the power of advertising to sell goods economically, and that limit is way inside the rate mentioned by Mr. Ochs.

"Let us see what this would lead to. One cent per line per thousand would be 25 cents for a line of advertising in a newspaper having 25,000 circulation, and 25 cents a line amounts to \$8.50 per inch for a paper of only 25,000 circulation. For a paper having 100,000 circulation it would be \$14 an inch, or for a simple five-inch insertion the cost would be \$70.

"At these figures no one could advertise at all, because at such a price advertising in newspapers stops being economically possible — advertising at such a price will not pay a dividend on the amount invested.

"It is entirely possible that advertising rates do need readjustment, and it is even possible in some cases they might be increased with justice. But in most cases the readjustment should, and ultimately must, be downward rather than upward.

"There is no science in advertising rates, and publishers will admit it in most instances. Rates have been fixed rather arbitrarily on a basis of 'All the traffic will bear,' and if advertisers should get together and decide what is the value to them of one line per thousand circulation and none of them go beyond that price, rates would soon tumble. Probably few advertisers know what one line per one thousand circulation is worth to them, and perhaps it would be difficult to reach a basis of this kind. But the fact remains that there is a 'dead line' in advertising beyond which no advertiser can go. This may vary with different lines of merchandise.

"Upon Mr. Ochs' theory' a county-seat weekly having a circulation of 2,000 would get 2 cents per line for advertising, or the neat sum of 28 cents per inch for insertion, \$14.56 for an inch each week for a year—which is more than any such paper can produce. The New York Journal would charge \$7.85 a line, or \$109.90 per inch, as against 60 cents per line, or \$8.40 per inch.

"Advertisers, if Mr. Ochs should have his way, would go back to distributing bills and booklets and to sign painting and tacking. Hundreds of newspaper publishers would go back to the farm or the schoolroom. The promotion of merchandise designed to promote the health, wealth and comfort of the people would cease because of the prohibitive expense of introducing it. Free competition would largely be stopped, the check would be off, there would be nothing to hold down prices, and every need to raise them for selling expense would be greatly increased and chaos would result."

Referring to the complete copy of Mr. Ocha' address, I find that he, too, agrees with our critic in condemining rates based upon the rule, "All the traffic will bear," and Mr. Ocha' suggestion is for the very laudable purpose of trying to bring some order out of the present chaos. Like every one else who makes an intelligent study of the problem, he favors a general raising of rates, and says:

"The besetting sin is low rates. If you wish to see intelligent advertising, effective advertising, advertising that attracts the reader, where there is the least lost motion in space and words, you will find it in the publications maintaining what the advertisers consider high rates; and, on the other hand, the thoughtless, worthless advertising predominates where the rates are low.

"I am not comparing largely circulated publications with those of small circulation. I have in mind publications of relatively the same circulation. When rates, in a desirable medium, are what the advertiser thinks comparatively high, he must consider quality, and nine times out of ten the quality or character of the circulation is the deciding factor. Cheap rates destroy more advertising than they create, for they encourage useless and profitless advertising:

On the other hand, our critic says that the "readjustment should, and ultimately must, be downward," otherwise the advertisers must go back to "sign painting and tacking." This dire pronouncement is made in the face of the fact that it is the same complaint that advertisers made when they were paying 3 to 6 cents for advertising in country weeklies where they are now paying 15 to 30. There probably is a "dead line" beyond which advertising would

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cease to be profitable to the advertiser, but who can say when it will be reached? The fact is that rates have been steadily advanced and the volume of advertising has steadily increased, and a most peculiar feature of the situation is that this very increase of rates appears to have been a factor in promoting a larger quantity and better quality of advertising.

Having been relegated "back to the farm" by our critic, we can there find an excellent illustration of the way price and productivity are interrelated. Good farm lands in various sections of the country have advanced in some cases from nothing to \$50 an acre, in other cases from \$25 to \$150 an acre, and in still other cases from \$50 to \$250 an acre. The pioneer farmer will maintain that ruin would overtake him to attempt to make a farm pay on a valuation of \$50 an acre, while the \$50-an-acre farmer is equally certain that profitable farming on \$250 land is absolutely impossible. Yet the stubborn fact remains that men do make expensive farm land pay, and the only explanation appears to be that \$50-an-acre land gets only \$50-anacre farming, while \$250-an-acre land gets \$250-an-acre farming. The advertiser of the old school thought advertising at 6 cents an inch expensive, but the present-day advertiser will pay 30 cents, and by the attention which he gives to copy and display, the synchronizing of other agencies and the careful attention to distribution, he will make the more expensive space far more productive than the cheaper space.

The advertiser is, after all, a most human mortal. He cries out for cheaper space when it is the last thing he really wants; he thinks the pyramid make-up a mistake and the clean front page a tyranny; he strenuously objects to reading-notices being labeled as advertising, yet as a matter of fact all these things are for the purpose of making the newspaper more valuable to the reader and consequently more valuable to the advertiser. If the advertiser were given free rein, he would absolutely destroy the value of newspaper advertising. The rates which he asks would require the publisher to eliminate all reading-matter to obtain space enough to carry the necessary amount of advertising, the positions which he asks for would leave no opportunity for attracting the reader's attention, and the concealed advertising which he wants would leave the reader without any confidence whatever in the integrity of the publication.

All his demands to the contrary notwithstanding, the advertiser will patronize most liberally the newspaper that has the highest rate and imposes the most stringent restrictions on the manner, form and character of the advertising. The country paper of 2,000 circulation which asks 28 cents per inch for advertising - which Mr. Ochs' critic says is "more than any such paper can produce "- will be able to sell space in larger volume than the paper that charges 8 cents for the same circulation - as is proved by the publishers who have tried it.

For daily papers of large circulation, Mr. Ochs' schedule of a cent a line per thousand may be too high, but I would not take the advertiser's word for it. He has accepted so many restrictions and so many advances in price that I hesitate to place any limit to the productivity of newspaper space. I know there was nothing sacred about the old rates, and that there is nothing sacred about the present rates, and that advertisers are going to pay still higher rates very soon.

And it would be well if our rates were brought to some uniform basis, which is the main point Mr. Ochs was making.

What Proportion Should the Advertising Pay?

A West Virginia correspondent propounds the related questions: (1) What proportion of the production-cost of a newspaper should the advertising pay? (2) What is a fair cost of production per inch for newspaper advertising?

There is no fixed standard of the proportion of production-cost which should be assigned to the subscriber and the advertiser, and if one publisher can make a fair return on his investment and effort by gathering in \$5,000 from advertisers and \$1,500 from subscribers, while another gathers in \$5,000 from subscribers and only \$1,500 from advertisers, I can not see that criticism of either for not complying with some dogmatic schedule would fairly lie. I know of country papers representing these two extremes, and both are good papers fulfilling the needs of the community which each serves.

The fair cost of production per inch for newspaper advertising in country weeklies is between 15 and 20 cents, but either of the publishers before mentioned would be in grievous error to take such as the cost of producing advertising in his own paper. I once went into the situation, for instance, with a publisher who was realizing about \$5,000 from subscriptions but complained because his advertising did not exceed \$1,500. His rate was only 15 cents and he did not wish to raise it. He was publishing an eight-page paper, but if he had been able to get enough advertising to fill another eight-page section he would (at 15 cents an inch) have been about \$3,000 worse off at the end of the year than if he had not had the advertising at all.

Besides such obvious factors as the cost of composition, advertising cost varies so much with the frequency of insertion, with the proportion for reading-matter maintained, with the number of pages per issue (whether the economical eight-page unit or some uneconomical subdivision thereof), with the influence of the other revenues of the paper upon the amount of certain costs assignable to the advertising, that the only safe thing for a publisher to do is to compute his own costs, and not only that, but to compute also the effect of any proposed change to determine whether, when all the factors are considered, it will be a profitable one to make. Advertising can not simply be measured off from a pile like so much lumber, but, like adding to or taking away a room from a completed plan of a building, must be considered in its relation to the whole.



Drawn by C. H. Wilson.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

OSCAR H. JOHNSON, Bowen, Illinois.—The large advertisements are well displayed and set. We regret the use of inharmonious types in Henry Lowens Big Reduction Sale advertisement, especially as regards extra condensed and extra extended letters in succeeding lines.



First page of illustrated supplement accompanying Golden Anniversary Number of the Anoka County Union.

The Mount Holly Herald, Mount Holly, New Jersey, recently issued a Historical and Industrial Edition in magazine form with the usual biographical, historical and industrial matter. The presswork on half-tones is not what it should be, due, we are sure, to faulty make-ready.

The Munising News, Munising, Michigan, is one of the handsomest country papers which has reached our desk in some time. Presswork is particularly good, the first page is made up in an orderly manner, and headings are displayed so as to present a very interesting appearance.

The Clauton News, Clayton, New Mexico.— Your paper is interestings in appearance and the first pages are well made up. The advertisements are not as effective as they might be, due, mainly, to the fact that they are cut up into too many parts by rules and needless paneling, Large amounts of text should not be set in capitals, for, so set, they are not nearly so readable as when set in lower-case.

Redsjeld Journal-Observer, Redfield, South Dakota—To reette the good features of your publication would mean to menion every detail of its execution. It appears ably edited, is well made up, presswork is clean and advertisements simply and effectively displayed. We note that you use Cheltenham Bold almost exclusively for display, and this, the properties of the properties of the properties of the properties of the men and the properties of the piece before, is responsible for much and the properties of the prop

The Liberul News, Liberul, Kanasa.—Clean presswork is the most commendable feature of your paper and the advertisements are well set except that in some cases too many points are displayed. To bring out so many features lessens the force of the display and is distracting in somewhat the same fashion as one is confused when too many people are failting at once. You also use too large and hold types in some cases, and in the same advertisements use condensed and extended discussions of the confusion of the control of the contro

The Bellevue Gazette, Bellevue, Ohio.— Your Spring Dress-Up Week special edition speaks especially well for the advertising and editorial departments. For the most part the special stories are appropriate to the edition and the paper is abundantly supplied with good advertising. The appearance of the paper would be improved typographically if a single party of lorder, preferably pain rule of four-point blokenes, were used around all advertisements. You might go a step further and have a uniform style of display letter. Large forms of a few series of display type are more economical than anall fonts of many series. With five fonts of twenty-four-point felterham Bold at one's disposal there should be less pulling for forts and resting of lines than if one has when the proper of the proper of the proper of the property of the pro

The Anoka Countu Union, Anoka, Minneota, after completing its fittleth volume, issued a Golden Anniversary Number. In addition to the regular eight-page edition, an illustrated supplement was issued which in picture and story recited the history and progress of Anoka County and the Union. This section was printed on a heavy weight of goldenrod half-lone stock. A specially designed over was used which was printed in marron, red-orange, black, and sold, the inside of the letter forming the words "Golden Anniversary Number" being printed in gold. The design is herewith shown, the large half-tone in the center of the present being of the Union, whereas the smaller characteristic the present believe of the Union, whereas the smaller than the County of t



One of the inside pages of the illustrated supplement celebrating completion of the fiftieth volume of the Anoka County Union.

Geuga County Leader, Burton, Ohio .- Your paper is interesting and the large amount of correspondence from neighborhood farming c munities is something we like to see and something that will popularize any paper. Farmers are the best class of readers a country paper can have, for the news items of the paper are more likely to be news to them than to those who live in the town, where, perhaps, the people have eard of many of the items several days before the day of publication. Farmers generally respond to advertising in a local paper better than do the town folk for they do not pass the stores practically every day as do the latter, but do their trading on one day, generally on Saturday. Receiving the paper by rural route on Friday they note the advertisements and make mental notes of the best inducements offered by the If some of the display advertisements were taken from the crowded back page and run on the inside pages an improved makeup would be possible. But then, perhaps, you print but two pages at a time and the advertisements are late in coming in. One would be unfair to judge a small paper such as yours by others where better equipment makes more rapid execution possible. Judged by standards of its class yours is a very satisfactory publication.

NATIONAL PRINTING AND ALLIED TRADES EXPOSITION.

From September 30 to October 7 is the time set for the National Printing, Lithographing and Allied Trades Exposition, and from the reports that have come to hand so far, those will be busy days at the Madison Square Garden, New York, where the exposition will be held.

Every man, whether employer or employee, owes it to himself to take some time off during the year and find out what others engaged in the same business are doingand this can not be accomplished in any better way than by a visit to an exposition of this kind. The value of such a visit can not be measured in terms of dollars and cents, though it brings financial gain that will far more than offset the expense of the visit. The opportunity to examine the latest improved devices and machines, the majority of them in actual operation, will in itself suggest many ways to increase the output of a plant. Combined with this is the privilege of meeting with others working in the same field and facing the same problems; and the comparison of experiences and interchange of ideas, as one can not help doing at such a time, will result in bringing out information that it is practically impossible to secure in any other way. What could prove more profitable?

This will be the third annual event of this kind, and it has been the aim of the management to broaden the scope and increase the value of the exposition to the trade. In line with this aim, arrangements have been completed with John Tyrone Kelly, chairman of the National Poster Committee, whereby that committee will cooperate with the management of the exposition in making the greatest showing of the poster art that has ever been produced in this country. The collection will be a special feature, and will be of great interest to printers and advertising men, as well as to the business public at large.

A splendid display of the work done by the students of the Greater New York high schools, and various art schools of New York, will also be made.

Negotiations are under way to borrow the exhibit of the lithographic industry and the letterpress exhibit which were shown at the recent convention of the Associated Advertising Clubs of the World. These exhibits have received considerable favorable comment, and, taken all in all, this "finished products" phase of the exposition should prove one of the greatest educational features the printing industries could wish for.

These exhibits, however, it might well be said, are merely incidental to the various displays of printing machinery and supplies which will be shown on the main floor of the exposition building. From the exhibits of finished work, printers, and others as well, will derive ideas and suggestions that will be of untold value and of great assistance when preparing work themselves. From the displays of machinery and materials, printers, especially, will secure information relative to labor-saving devices and equipment that will enable them to greatly increase the efficiency of their plants and better fit themselves for producing work of the kind shown in the "finished products" exhibits. The floor plan has been so arranged that all of the displays and exhibits may be examined with the greatest ease possible.

Among the list of exhibitors who have already taken space are the following representative firms:

Mergenthaler Linotype Company; John Thomson Press Company; National Binding Machine Company; Stokes & Smith Company: Webendorfer Company; Union Card & Paper Company; Rapid Addressing Machine Company; H. L. Roberts & Co.; The Linostraph Company; Barty H. L. Roberts & Co.; The Linostraph Company; Barty Hammond Typewriter Company; Bertyr Folder Company; Bertyr State Polder Company; Bertyr Stat

Machine Company; American Roll Gold Leaf Company; Apeda Studios, Incorporated; The Bukey Company; E. W. Blatchford Company; A. G. Burton's Sons; Boston Printing Press & Manufacturing Company; George P. Clark Company; Davenport Manufacturing Company; Duplex Printing Press Company; Eastern Brass & Woodtype Company; Edgar Printing & Stationery Company; Emboso Sales Company; Charles Francis Press; L. J. Frohn; Goldberg Display Fixtures; Graphic Arts and Crafts Year Book; G. R. Herzog; H. Hinze; Hoffman Type & Engraving Company; The Printing Art; Highland Machine Company; Jaenecke Printing Ink Company; Jennings Automatic Press; Alfred Jackson Studios; The Kiesling Company; Albert B. King & Co.; National Magazine; Loring Coes & Co.; Lead Mould Electrotype Foundry; A. F. Lewis & Co.; Wm. J. Madden & Co.; Wm. F. Marresford; The Maintenance Company; National Scale Company; N. Y. Revolving Portable Elevator Company; New York Master Printers' Association; The Printer & Publisher; Printers' Supply Salesmen's Guild; Printing Magazine; The Republican Publishing Company; P. F. Smith; The Schilling Press; Typo Mercantile Agency; Universal Type-Making Machine Company; University Press; Walden-Mott Company, Incorporated; Ludlow Typograph Company; Oswald Publishing Company; Cutler-Hammer Company; American Steel Chase Company; Thompson Type Machine Company; Smith Form-a-Truck Company; The American Printer; The Regina Company; National Poster Competition Exhibit; Posterwork Exhibit of the Art Schools of New York; Posterwork Exhibit of Greater New York High Schools; Newspaperdom Publishing Company; Bingham Brothers.

"SAVING THE GAME."

Edward R. Tyrrell, 6133 University avenue, Chicago, is an artist of unusual versatility. He is a chicken fancier— —the gallinaceous variety—and his drawings of these contributors to our gustatory satisfaction are marked by



Copyright, 1916, by Edward R. Tyrrell.

all the characteristics of the artist who knows his subject and has the skill to express what he knows. Some years ago Mr. Tyrrell made a little caricature of the well-known advertising design, "His Master's Voice," in which he exhibited a pot-bellied pup attentively regarding a funnel lying by a whiskey jar. The title was "His Master's Breath." Unfortunately the idea was not copyrighted, and though thousands of reproductions were made of the drawing, Mr. Tyrrell did not profit. He has now in preparation a desk statuette, "Saving the Game," a reproduction of which is shown here, and has copyrighted it. The idea promises to be well received by colleges and all interested in the spirit where skill, address and courage make life what it should be.



Drawn by John T. Nolf, Printer.



By JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."

Convright, 1916, by John J. Pleger.

The Author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of Bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these carticles. Specific information, however, can be arranged of or by addressing Mr. Pleger, care of The Inland Printer Company.

Marbling.

A Pennsylvania bookbinder writes: "I have a full set of your books on bookbinding, and find them a great help in my daily work. I am trying to become proficient in marbling and so take the liberty of asking for further assistance. (1) The ox-gall I use for ruling-ink is too thick and gummy. It comes in small jars. How must I mix this for marbling? Give proportions. May it be used at once? (2) How much gum arabic solution must I add to the pint of gum tragacanth solution in mixing mineral colors? (3) Should stock solution of color be reduced to the proper shade desired on the finished work, or left thick and reduced as used? (4) For some patterns directions say to add water in addition to the gall. Does this mean to add water to the color that is already thinned to usual shades? (5) In Turkish marbling is the ground color thrown on first or last? (6) Is full-strength sprinkling water mixed with the ground color or should it be diluted? (7) After an edge is dipped should the size be perfectly free from color after skimming, or does the color gradually permeate the size and discolor it? Would color in the size cause trouble?"

Answer .- (1) You may use the deodorized ox-gall with fairly good results by reducing it with water to the consistency of thick cream, after which add a pint of alcohol to one quart of the bile; shake this well and let it stand for forty-eight hours. The fatty particles will settle at the bottom and should not be disturbed, as they are useless. Pour the mixture into a bottle and at all times use it sparingly. A quill stuck in the cork will enable one to regulate the amount by drops. (2) Dissolve about twothirds of an ounce of dry gum in sufficient water to produce a fairly thick gum. (3) It is best to leave your stock solution in a thick state and reduce the amount of color required for the work in hand. (4) If the color is already thinned to the required shade, it should not be reduced further; simply add the ox-gall to expand the color. (5) The ground color is always thrown on last in Turkish marbling. It should have sufficient expanding power to drive the other colors into irregular shapes. (6) It can be used full strength when the ground color is expected to expand to a good proportion. Water may be added to weaken the driving power, but will lighten the ground color. (7) The size must be skimmed and all surplus color removed after each dip. If too much color is allowed to mix with the size, it will spoil the effect of the edges. The snap and brilliancy of the edges and color will disappear.

As you are a beginner, it would be advisable to pur-

chase ready prepared colors, ox-gall and sprinkling water.
After you have gained sufficient practice, you may devote
your time to doing all the work connected with marbling.
The writer will be pleased to assist all who desire information on marbling, because an awakening is needed to bring
back and make this beautiful art popular.

Perforating.

There are three kinds of perforation on the market, namely, round-hole, slot and slit. The round-hole and slot perforations have a rough edge, while the slit perforations cut the paper and produce a clean edge. The preference is largely a matter of personal taste. For all-around work and convenience in handling the stock, the slit is preferable, because of the absence of the burn. The machine for this work are all simple and require no expert operator, and are easily adjusted.

The round-hole machines are constructed to make one perforation at a time. The cuts are cleaner if four or five sheets are fed in at once. On checks, two, three or more to a page, the perforators can be adjusted to perforate the length of the check, leaving the stub whole.

On the slot and slit machines the paper is fed one sheet at a time, in the same manner as feeding the paper into the ruling-machines, or the sheets are pushed into the machine from the top of a fanned-out ream laid on the board close to the gage. The striker, when set for stubwork, raises the cutters off the paper, and the sheet is held by the gate, which is timed and released with the striker. As many perforations can be made with one feed as there are cutter-heads on the machine, usually six; but additional heads can be put on when necessary, as in stampwork. Thin, thick or gummed paper can be satisfactorily perforated on the slit machine. Gathering perforated stock is greatly facilitated when sheets are perforated one at a time. This style of machine is superior to the onehead, round-hole perforators, because of the number of perforations which can be done with one feed. The speed on straight work depends entirely upon the ability of the operator. For stubwork, 1,500 sheets an hour can be fed through the machine. An attachment for scoring and slitting is furnished with the slot and slit machines. Crimping attachments can also be secured for these machines.

Round-hole rotary perforator.—This machine will perforate, from one to eight sheets at a time, any size sheet up to thirty inches square. The number of perforations depends on the number of heads in the machine, which are usually four, but more can be added if required. For stubline work all punches which are not to be used are dropped, and the lever which controls the striking gate is turned. The heads do not lift and the sheets will not perforate where the punches are dropped. All burr is flattened by means of adjustable steel rollers. All adjustments are simple and can be made in a minute. The quantity is governed by the speed of the operator.

Jonas automatic round-hole perforator.-This machine will perforate 2,500 an hour, from one to four perforations to a sheet, any size up to 30 by 30 inches. Along the right side of the machine there are four gates, each of which controls one line of perforations, and additional gates can be added, thus increasing the number of perforations through the sheet. These gates are adjusted to meet the varying requirements of perforations. The sheets are fed into the machine from one to four at a time and held in place by the first gate. A chain with fingers releases the clutch when the sheets hit the gate. The punches are then set in motion and the paper is carried to the second gate; then to the third and fourth in like manner. After the sheets leave the operator they are carried by tapes until all perforations have been made and the sheets deposited into the receivingbox. Because of the absence of burr, the sheets can be easily separated.

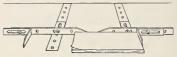
Combination perforating and numbering machine .-This machine is designed for bank and check work, or any class of similar work that requires perforating in two directions and numbering in duplicate. It perforates in two directions (right angles) and numbers stub and check at one operation, automatically feeds the sheets to proper distances, repeats the operation the desired number of times, and stops; it then conveys the sheet to continuous rollers, which reverse and deliver it to the receiving-box in consecutive order. It will do work as above described on check sheets (five on) with one operation at the rate of 3,800 complete checks an hour. It can be quickly and accurately set by gages, and a graduated scale is provided to handle checks in sizes from 1/4 inch to 41/2 inches deep, and any length up to 111/2 inches. It will take check sheets three on, four on, five on, six on, or more. If desired, it will do down-line perforating only. It will automatically skip the fifth cross-line perforation on check sheets of five on, also skip the third and sixth cross-lines on check sheets at one time, when perforating only. The machine will do continuous angle perforating at the rate of 2,100 check sheets an hour, or over 10,000 checks an hour (five on).

The numbering-heads can be shifted and locked to print at any point desired on the right half of the check, and at any point desired on the stub.

Numbering.

In many establishments numbering is done exclusively in the pressroom with machines set in the forms. The number of machines used depends on the character of the job. By making a separate impression of the numbering, the machines can be set as close as desired. This method permits a large amount of numbering, especially when there are long runs with from twenty-one to twenty-four receipts to a sheet. Care must, of course, be taken to avoid mistakes. This class of work is bound in groups, and an error in numbering would materially increase the time required for binding. All large manifold numbering orders should be carefully handled; if allowed to get mixed up, the segregation of books after the books are cut apart and trimmed is a serious item.

It is a mistake to set the numbering-machines and run twenty or thirty reams, because it virtually means the handling of the entire job before a fair-sized partial delivery can be made. Then, too, it is quite impossible to put a job of that sort through without mixing up the books. Segregating books in this manner will prove expensive, and requires too much table-room for putting in consecutive order. To expedite such work, set the second machine to begin with 2001, the third with 4001, etc. This will enable the bindery to finish a small lot and save considerable time in handling and table-space. To keep the work in order while in progress, take a ruler's ink-brush and run a red stripe down the head of the first lot, blue for the second, green for the third, purple for the fourth, two red stripes



Duplicating Numbering-Machine Gage.

for the fifth, two blues for the sixth, and so on. This will enable the workmen to keep the books in place without mixing up the lots in the subsequent operations. When the numbering operation is done by the bindery, the sheets when received are first perforated, then each lot numbered (original, duplicate, triplicate or quadruplicate) separately and consecutively, and then gathered. This enables verification of numbering while gathering.

Bindery numbering-machines are made to operate by foot or by power. The head adjusts itself to the amount of paper up to about three-eighths of an inch. An even impression is secured on all sheets. In the majority of machines the changing from consecutive to alternate numbering is accomplished by changing the position of a screw. The repeating arrangements are excellent, as they are capable of repeating from two to sixteen times by inserting or changing a disc on the side of the numbering-head. In setting the type for receipts which are numbered in duplicate, the position of the numbering space should align on the sheet as the numbering can be done with greater speed. The gage shown in the above illustration expedites duplicate numbering. Whenever possible, on large quantities of receipt-books that are to be numbered in duplicate, they should be numbered so that they can be bound two or more receipts to the sheet, thus saving considerable time in binding without materially decreasing the numbering output. In numbering and paging, the ink should be used sparingly, and the ink-roller adjusted so that it will barely touch the figure-head. Worn rollers will not produce a clean, even number, hence a supply should be kept in stock and the rollers changed when worn. A composition roller is preferable to the rubber roller, and the necessary stocks and molds can be procured from the machine manufacturers.

IDLENESS.

It would be thought a hard government that should tax its people one-tenth part of their time, to be employed in its service; but idleness taxes many of us much more; sloth, by bringing on diseases, absolutely shortens life. Sloth, like rust, consumes faster than labor wears, while the used key is always bright. Dost thou love life, then do not squander time, for that is the stuff life is made of. How much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and there will be sleeping enough in the grave!—Franklin.

Written for THE INLAND PRINTER.

A MASTER OF TYPOGRAPHY PASSES INTO HISTORY.

BY HENRY L. RITLEN.



OUIS H. ORR, of the Bartlett-Orr Press, of New York, died in the Hahnemann Hospital in that city, surrounded by his family, on the morning of Sunday, August 6, 1916, after a few days' illness. He is mourned by a large number of friends. This grief was intensified by the knowledge that Mr. Orr had enjoyed for less than a month the

realization of his chief ambition: the installation of a model printing and engraving plant and a beautiful suite

of offices on the twenty-first and twenty-second stories of the Printing Crafts building. He was the inspiration of that great edifice, and he looked forward to the enjoyment of his reputation and success amid ideal conditions. He, at last, was satisfied, and justly proud of the result, when suddenly his handiwork was transformed into a memorial of himself and a sad incentive to his successors.

Louis Herbert Orr was born in Jersey City on March 7, 1857. His father, John William Orr, one of the more eminent engravers of his time, was then the proprietor of a woodengraving and printing establishment at 75 and 77 Nassau street, New York. His mother was Mary Virginia Villers. A contemporary advertisement of his father's business states that he specialized in "illustrated catalogues and ornamental show cards," and manufactured "illuminated envelopes." John W. Orr was

born in Ireland on March 31, 1815, and was brought to Buffalo in his infancy. In 1836, he completed his instruction in drawing and engraving in New York city under the distinguished William Redfield. He returned to Buffalo, where he practiced wood-engraving and published seval illustrated books, notably "Orr's Pictorial Guide to Niagara Falls," in 1842, "the illustrations designed and engraved by J. W. Orr." In that year he went to Albany as artist and engraver for The Country Gentleman (the oldest agricultural paper in the world, and now published in Philadelphia), and while there was awarded a gold medal for the best engravings of animals. In 1844 he settled in New York city, where his first employment was on Harper Brothers' "Illustrated Shakespeare," but it was not long before he had his own establishment.

Louis H. Orr was educated at the Hasbrouck Institute, in Jersey City, and after his graduation was taught printing by his father. The discipline was strict; the father

exacted thoroughness in every detail. A seemingly excessive severity caused the son to find employment elsewhere on two or three occasions, but each time he returned to his father, and in after years realized and frequently acknowledged the value of his father's wise discipline. As for himself, when he became an employer, he was careful and patient with boys, insisting that their work be done right, and the positions held by those who learned printing under his teaching have justified his discipline.

In 1879, being then of age, he secured the position of foreman of the typographic department of the Morgan Envelope Company, in Springfield, Massachusetts. Here he advanced and at the same time secured the friendship of Elisha Morgan, and began to cultivate his ambition. In 1881 he married Ada Ege, of Jersey City, and started a

small printing-shop on Pynchon street, Springfield, in the Gilmore Opera House Block. Elisha Morgan, his former employer, was a social magnate in Springfield, and it is related that he sent word to young Orr to bring his bride to church on the Sunday following her arrival. There the Orrs found the Morgan family awaiting them in the vestibule, by whom they were escorted to the Morgan pew, thus establishing a social prestige in Springfield. Equally important is the fact that Mr. Morgan insisted upon being the first customer (although owner of a printing-office) and continued his support.

The printing done by Mr. Orr in Pynchon street was superior. "Even the n," writes J. B. Williams, mechanical superintendent of the Curtis Publishing Company, of Philadelphia, and one of Mr. Orr's apprentices in Springfield, "he had the reputation that he has main-



Louis Herbert Orr.

tained to the end—a printer with exquisite taste. I have yet to meet his equal." Larger premises were soon required, and these were in a new building on Main street, near Bridge street, and in honor of its tenant it was known as the Orr building. It was here that Mr. Orr began his experiments in embossing with hard rubber male dies. He specialized in embossed printing, which was to the end a favorite method with him, and in recent years he embodied his experience and ideas in the well-known "Orro Embossing Process." Eventually the Orr business was consolidated with the Clark W. Bryan Company, printers, and also publishers of The Paper World, with the name of the Springfield Printing and Binding Company, Mr. Orr being president and manager.

In 1891 Mr. Orr returned to New York to become a partner with Bartlett & Co., wood-engravers of that city. During Mr. Orr's sojourn in Springfield he discovered the quality of the Bartlett wood-engravings and decorative designs—process engraving was then in its infancy—and

became a principal customer. On the other hand, Bartlett & Co. were able to reciprocate with orders for printing ·catalogues illustrated by them. These reciprocal relations brought about the partnership. Mr. Orr added a printing department to Mr. Bartlett's business, which was removed to 21 and 23 Rose street, New York. This event was announced by means of a handsome brochure entitled "A Modern Triumvirate," notable as being the first in which the vignetting of the illustrations was carried under the type lines. The triumvirate were Edward E. Bartlett, artist; Louis H. Orr, printer; and Theodore von der Luhe, wood-engraver. Just at that time the bicycle boom was starting, and as the best of these vehicles was then made in New England, where Mr. Orr's reputation was established, the new firm was carried to a notable success on a wave of bicycle catalogues.

In 1906, the name was changed from "Bartlett & Co., The Orr Press," to the Bartlett-Orr Press. Of this company, Edward E. Bartlett is president; Mr. Orr was treasurer and general manager; Walter M. Patterson, formerly assistant to the president, is secretary. In 1906, the plant, having outgrown its quarters, was moved to 119 West Twenty-fifth street. In 1916, another removal was compelled by the growth of the business, which is now in the Printing Crafts building, a magnificent and colossal twenty-two-story edifice on Eighth avenue and Thirty-third and Thirty-fourth streets, New York. The erection of so tall a building for printing or other manufacturing purposes is unprecedented, and has proved entirely successful. Mr. Orr's characteristic attention to details enabled him to impress upon the architects the need of extraordinary stability and freedom from travel of distracting noises. Thus it is that, though hundreds of presses and other machines are in use, there are no perceptible vibrations, and the noises do not carry from floor to floor.

Mr. Orr had a special pride in his staff organization, which he in the latter years had organized with the object of having the business continued in perpetuity, this being a strong factor in his ambition. He liked to feel that he was founding a permanent institution to perpetuate his fame and name. This staff is characterized by intense loyalty to its chief, and it is believed that it will ably accomplish Mr. Orr's ambition. The members, with the length of service of each, are as follows: Walter M. Patterson, secretary, seventeen years; Edward E. Williams, manager of the art department, twenty-three years: Peter A. Stegle. chief of pressroom, twenty-three years; George Bayer, chief of composition department, seventeen years; James A. Mitchell, chief of engraving department, sixteen years; Isaac Van Dillen, Jr., general superintendent of printing, twelve years; O. W. Jaquish, Jr., chief of designing department, seven years; and Charles B. Morse, selling representative. A majority of the employees have filled their positions for long terms.

The word "eminent" most fitly characterizes the personality and professional abilities of Mr. Orr. Knowing the possibilities of his art, both in general and in its smallest details, himself practically proficient, he insisted upon nothing less than work that excelled. His technical skill was guided by that "exquisite taste" ascribed to him by one of his apprentices who himself possesses the same quality in marked degree. Abhorring things peculiar and all typographic "stunts," he earned the reputation of being the unexcelled printer of illustrated catalogues, each of which compelled the attention and admiration of even untypographic recipients, and which, nevertheless, conformed with the admittedly correct and therefore conservative principles

of design and type composition. His was invariably a "quality shop," for quality buyers, and infinite pains and patience were expended to satisfy his own standard of excellence in the numerous details of the construction of a book embodying the whole art of expression as related to the object of the publication. We write these words knowing that they would please this departed master of typography as no others could. When asked how he maintained his uniform high quality of work, Mr. Orr would say, "Care," and if pressed for more detail, he would nswer, "More care." In latter years his rôle in his organization was chiefly that of inspirer and critic.

While Mr. Orr's work was chiefly with illustrated catalogues, whenever another kind of work had to be done, it likewise excelled; nothing, however small, was done in the spirit of routine; the impress of thoughtful consideration shone on all his work. So it is not surprising that the master printers of America unanimously conceded his leadership. During the last few weeks of his life he often discussed a project of producing a few typographic works in honor of typography which, without any commercial aim, would endeavor to exhibit early twentieth-century printing in its perfection.

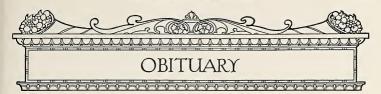
As a man, Mr. Orr was much admired and respected by his associates. He possessed the happy faculty of combining dignity with unfailing courtesy and joviality. At the time of his death he was a member of the Union League, The Bankers, The Ardsley and the New York Athletic clubs. He was a clubable man. Where he sat was the head of the table, but each one there felt that the seat at the right hand of the chief was the one intended for him. He left a widow, a son, Louis H. Orr, Jr., and two daughters, Miss Margaret Orr and Mrs. Dorothy Orr Farmer.

OVERPRINTING STOCK GREETING-CARDS.

The overprinting of stock greeting-cards does not move along with the facility customary to the printing of small plates, for the reason that unusual caution must be observed on account of no spoilage. Furthermore, there are often a number of varieties and sizes of cards on one order, and very frequently the plate to be overprinted laps two, three or all sides of the plate. And these aggravations come at a time when every nerve in the business is strained to keep up with the demand. Greeting-card overprinting should be worth a good price, and there is good reason to believe that cheap prices for overprinting stock cards are a thing of the past.

Last Christmas an engraver reported to The Engravers Bulletin that he had overprinted a small lot of hand-tinted cards, using an old card plate that lapped four edges, charging fifty cents for the job. The customer claimed that the name did not center absolutely under the greeting and presented a bill for \$5.50 for the cards he claimed had been spoiled in overprinting. The engraver thereupon raised his price on overprinting to cover what he called "insurance" against the inevitable spoilage of expensive cards which will occur occasionally in the best regulated shops during the holiday season.

However, the American manufacturers of greetingcards have made an effort to reduce overprinting troubles to a minimum through loose inserts or spaces for the extra printing in accessible places. The foreign makers have as a usual thing given little attention to such conveniences, and they continue to tie up cover and inserts in a knot or run their work on stock that is difficult to overprint— Geyer's Stationer.



Howard A. Burrell.

Howard A. Burrell, one of the best known of the older generation of Iowa newspaper men, has passed away, at the age of seventy-eight years, after a long illness due to a general break-down. For forty years Mr. Burrell was owner and editor of the Washington Press, which paper he sold in 1905, when he retired from active business life. He served several terms as regent of the state university, and was for three years a member of the Washington Historical Society, being president at the time of his death.

Though not a politician in the ordinary sense, he was always a publicspirited citizen and was widely known among newspaper men and politicians throughout the State.

Mr. Burrell was born in Lorain County, Ohio, June 4, 1838. From early boyhood his ambition was to be a newspaper man, and upon graduating from Oberlin College in 1862 he headed straight for Cleveland, where he became a reporter on the Leader.

Four years later he went to Iowa and bought the Washington County Press. He was a capable business man and made his paper a financial success as well as distinguishing himself as a writer. There was a charm about his literary style that won him a wide circle of readers.

John F. Murray.

John F. Murray, well known to the trade through his connection for several years past, both in Europe and America, with The Whitlock Printing Press Manufacturing Company, died on Wednesday, August 2, 1916. While still a young man, Mr. Murray's experience covered over thirty years' connection with the printing and press business. He was an expert pressman, some of the finest work turned out by the Stillson plant, with which he was connected at one time, having been done by him. The printing fraternity generally became better acquainted with him through his later connection with the selling department of the John Thomson Press Company, For several years he was manager of the P. Lawrence Printing Machinery Company, Ltd., in London, England, where he was as popular and successful as in his home connections. He was a fine, Christian gentleman, whose



John F. Murray.

quiet and genial manner readily endeared him to those with whom he came in contact.

George J. Kelber.

George J. Kelber, one of the first employees of the Newark (N. J.) News, died on Friday morning, July 28, at his home, 64 Columbia avenue. Mr. Kelber was fifty-eight years of age. He was a native of Elizabeth, New Jersey, and after receiving his education in the schools of that city he started to learn the printing trade in the office of the Elizabeth Monitor. Later he joined the forces of the Newark Morning Register, and when the Newark Evening News was established he affiliated himself with that organization, setting type on the first edition, issued on September 1, 1883, and remaining active in the composing-room until six months ago.

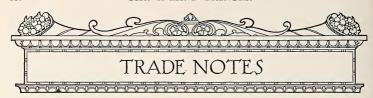
Mrs. Helen F. Wright.

Mrs. Helen Frances Wright, a member of Chicago's largest newspaper family, a family identified with printing and newspapers in Chicago for more than half a century, died recently at the home of her sister, Mrs. M. Colbert, 6821 North Ashland avenue.

Mrs. Wright's father, James H. King, was superintendent of the old Chicago Republican, and later helped Wilbur F. Storey deliver the Chicago Times across roofs of adjoining buildings when United States troops surrounded that newspaper's office to suppress it for sedition during the Civil War. Her mother, the late Mary A. King, was probably the best known woman in Chicago among newspaper workers, and an honorary member of the Old-Time Printers' Association. Her husband, the late James Wright, was news editor of the Chicago Chronicle at the time of his death.

Like herself, Mrs. Wright's six sisters all married men then in newspaper work. These are William E. Williams, formerly on the Chicago Journal, now owner of the Chicago Heights Star; Michael Colbert, formerly on the Chicago Tribune, now secretary-treasurer of Typographical Union, No. 16; Bernard J. Mullaney, formerly political editor of the Chicago Record-Herald, now president of the Johnson Advertising Corporation, Chicago; Joseph H. Ewing, formerly on the Chicago Examiner, now owner of the Ewing Press, Chicago; George O. Perkins, formerly telegraph editor of the Chicago Record, now an official of a telegraph company, and H. Teller Archibald, assistant to the late William E. Curtis, when that distinguished writer was a member of the Chicago Record-Herald staff. Mr. Archibald is now engaged in the realestate business.

Mrs. Wright is survived by a daughter, Alice F., and a son, Ralph J., formerly connected with the business office of the Inter Ocean and the Heriald, and now resident manager in Philadelphia for a Chicago brokerage house.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Newspaper Organizations in the State of Washington.

Five newspaper organizations in the State of Washington held meetings at Ellensburg, Washington, July 13, 14 and 15, 1916, attracting the largest crowd of newspaper men ever assembled in the State and setting a new mark for organization work. The secretary's register showed over two hundred newspaper men and their families in attendance, and the annual subscription banquet on Friday evening was attended by five hundred.

The Cutler-Hammer Electric Linotype-Pot.

A most interesting and valuable booklet, descriptive of the Cutler-Hammer electric linotype-pot, is being distributed by the Mergenthaler Linotype Company. Every printer should have one—and read it. The pot is applicable to all linotypes. It eliminates ventilating systems. Just get the significance of that feature alone. It has close, simple automatic temperature regulation. Does not overheat the metal, and produces sharp, solid slugs. Send for the booklet.

Reporter Printing Company Increases Capital Stock.

On Tuesday, July 25, The Reporter Printing Company, of Fond du Lac, Wisconsin, publishers of The Daily Reporter, filed notice of increase in its capital stock from \$30,000 to \$60,000. The doubling of the company's capital stock was decided upon at the annual meeting held June 15, when the increase in capital was deemed advisable owing to the steady increase in business and the plans for future expansion. It has been the constant endeavor of L. A. Lange, president and business manager of The Reporter Printing Company, ever since he established The Daily Reporter, to give the community one of the most progressive newspapers and up-to-date job-printing establishments possible. That he has succeeded in his endeavor has been well demonstrated by the continual increase in the company's business. Through the increasing of its capital stock The Reporter Printing Company intends to still further improve The Daily Reporter and also the job-printing plant conducted therewith.

Gilman Printing Company to Build New Plant.

A. S. Gilman, of the A. S. Gilman Printing Company, of Cleveland, Ohio, announced on August 3 that the company had purchased a big block of ground at the southwest corner of West Third street and Lakeside avenue, N. W., and would erect a modern building, the total cost approximating \$200,000. Plans have been prepared for a \$100,000 structure of steel, reinforced concrete, white terra cotta and grantie, of the Roman-Doric type. It will contain about 35,000 square feet of floor space, with offices and principal entrance on West Third street.

"Push-Button Control."

The Printing Equipment Department of The Cutler-Hammer Manufacturing Company, of Milwaukee, Wisconsin, has issued a newspaper-size broadside describing the Kohler system of press control, under the title of "Push-Button Control." Proprietors and others who wish to keep informed should obtain such literature and file it systematically, for the more you know the more you have to sell.

Kahrs' Special Hard Matrix for Rubber-Stamp Making.

Henry Kahrs, specialist in stereotyping outfits, announces that he has produced a new development of the cold Simplex stereotype process designed for rubber-stamp making. It is a special hard form of matrix, not intended for stereotyping. Sample mats. have been submitted to several rubber-stamp makers, and these strongly endorse the new product. Literature will be sent on request to Mr. Kahrs, 240 East Thirty-third street, New York.

Charles H. Ault Buys out German Stockholders.

It is announced that Charles H. Ault, for many years associated with the Ault & Wiborg Company in this country and latterly in England, where he was president of the Ault & Wiborg London Company, and for the past two years vice-president and treasurer of The Jaenecke Printing Ink Company, of Newark, has purchased the interests of the German stockholders and is consequently in entire control of the company, the title of which will probably be amended to include his name.

A Printer's Automobile Trip.

What printer of twenty, or even ten, years ago would think of leaving his business and going off for a couple of weeks on an automobile trip? Not an uncommon event, however, to-day—and thus does the industry advance. During the latter part of July, H. I. Wombacher, president of the Standard Typesetting Company, of Chicago, accompanied by his wife, motored from Chicago to St. Paul and Minneapolis and return. Mr. Wombacher reports having had a fine time, despite the hot weather, and he shows evidence of the fact that the sun and air did him good.

Oswego Machine Works Completes Largest Cutting-Machine.

The largest cutting-machine ever produced at its plant has recently been completed by the Oswego Machine Works, of Oswego, New York. The machine is designed to cut a pile of paper eight feet wide with such a degree of accuracy, it is said, that light reflection will not reveal any variation in the cut. This means that a much closer degree of accuracy is secured than can be measured with a micrometer reading to thousandths of an inch. The machine is electrically driven by a powerful motor set upon one of the side frames. The motions of clamping, cutting, moving the work, stopping and braking, are all by power and

automatic. The clamping pressure for holding the work can be varied from a few pounds up to as high as several tons. This machine is one of the group technically known as the Oswego auto rapid-production cuttingmachines, and has been built in connection with other specially designed machines for a new line of work to be undertaken in one of the largest plants in New York city. It weighs approximately nine tons and is massive in appearance and handsomely designed.

Loose-Leaf Catalogue of the Harris Automatic Press Company.

The wide interest in new methods of printing, and in offset printing in particular, will be gratified by the enterprise of the Harris Automatic Press Company, of Niles, Ohio, in the production of a loose-leaf catalogue illustrative and descriptive of the company's products. The information is not only valuable, but the production of the catalogue is educational in itself. The cover-design was made by Tom Cleland, the composition by the Marchbanks Press, and the offset printing by Magill-Weinsheimer, Chicago. Every employing printer should have such catalogues in his library at the office for consultation. Get this one.

Hugh McVey Now Advertising Counselor for the Capper Publications.

Marco Morrow, director of advertising for the Capper publications, Topeka, Kansas, announces that Hugh McVey, who has joined the staff of the Capper farm papers as advertising counselor, will continue the research and general promotion work in which he has been engaged for several years. He will cooperate with advertisers and advertising agencies in compiling data upon which merchandising and publicity plans may be safely built. His addition to the Capper force is in line with Arthur Capper's policy expressed in his often repeated injunction to his staff:

"Never solicit an advertisement unless there is a reasonable certainty of its paying the advertiser."

Mr. McVey's work will not in any way interfere with the service rendered by the advertising agent. His analysis of trade conditions is intended merely to help advertisers and agencies determine the why and how of reaching the ten billion dollar trade of rural America. His recognized ability as advertiser and merchandiser makes him peculiarly fitted to render this service.

"The Linotype South."

The comprehensive title of the house paper issued by the New Orleans agency of the Mergenthaler Linotype Company is well chosen, for the activities of Manager Bott and his aids cover eleven States. As an exposition of what can be done typographically with the linotype, the paper gives us the same feelings that "Round's Printers Cabinet" used to inspire in us in our cub days. Send for The Linotype South. If your machines are not producing what they should produce in quality, find out the reason and make them come up to your standard. Besides, you have a willing and a powerful organization behind you to help you make good. Why not use it?

Jersey City Printing Company in New Location.

The Jersey City Printing Company, of Jersey City, New Jersey, has announced that, owing to the increased space required for additional equipment used in producing the various telephone directories and other largeedition work, it has completed an addition to its plant at 160 to 174 Maple street. For many years the company has had its main office at 37 Montgomery street, and several departments of its manufacturing plant were located at 66 to 70 York street. In order to increase the efficiency of the manufacturing plant, the company has decided to move all but two of the down-town departments to the new plant, where they will be under one roof.

The new arrangement will greatly facilitate the production of work, the departments being laid out in such a manner that raw materials are received at one end of the building, and after going through the various operations will be shipped direct from the company's own railroad siding.

New York Pressmen Present President with Ring.

President Edward W. Edwards, of the New York Newspaper Web Printing Pressmen's Union, No. 25, recently was the recipient of a great surprise in the form of a handsome diamond ring, presented to him by the members of the union as a token of their respect and esteem. The presentation was made by a committee representing Unions Nos. 23, 1, 51 and 25, at the ninth annual picnic, held on July 24. President Edwards, who has been a leader of the pressman for eight years, made an appropriate address in acknowledgment of the gift. The picnic was the most successful the organization has held, about 2,500 being present. The proceeds will be devoted to the maintenance of the death-benefit fund. The members of the committee in charge of arrangements, to whom the credit for the success of the outing belongs, are: William J. Barry, Peter T. Quinn, John J. Sampson, Edward W. Edwards, John J. Walsh, James Glenon, August J. Bly, Harry Duffy, John H. Hartley, Michael Connors, William Vandervoort, Michael Madigan, Frank Taylor and Thomas J. O'Connell.

Art Reproduction Company Now the Aderaft Engraving Company.

The Adcraft Engraving Company is the successor of the Art Reproduction Company, examples of whose work have appeared from time to time in THE INLAND PRINTER, exciting most favorable comment. The Adcraft Engraving Company makes engravings exclusively, operating by day and night, at 407 South Dearborn street, Chicago. A fine art department and a very complete equipment, with a twenty-four-hour service under the competent direction of Mr. Wain, assure the growth and prosperity of the concern.

Annual Meeting of Montana Editors.

Newspaper editors of Montana met at Livingston on Thursday, Friday and Saturday, August 3, 4 and 5, and held one of the most memorable meetings in the history of their organization. The convention was opened Thursday morning with an address of welcome by Hon. T. M. Swindlehurst, which was responded to by Walter Anderson, of the Deer Lodge Picket, president of the association. Business meetings were held both Thursday and Friday, and many important matters were disposed of. The most important was the reviewing of the work done by the Legislative Committee. An attempt is being made to frame a bill in conjunction with the county commissioners of the State, covering all classes of county printing and publishing for the consideration of the next legislature. The committee has done a vast amount of work on a schedule of prices that will be standard for all parts of the State, which it is hoped will put an end to misunderstandings between the printers and the commissioners, as well as to put an end to price-cutting on public work.

During the course of the program addresses were given as follows:

"The Press and the Pulpit," by Charles E. White, Beaver Valley Gazette, Wibaux; "Journalistic Jangling," by Daniel Whetstone, Cut Bank Pioneer Press; "Putting the Punch into News," by H. E. Rogers, Billings Evening Journal; "Pioneer Days in the Montana Newspaper Field," by Miles Romney, Western News, at Hamilton.

"The Lines O' Type News."

The publicity department of the Mergenthaler Linotype Company shows a resourcefulness and versatility in keeping before the world the multifarious manufactures and services of that great organization that inspire admiration. Of course the department has a great driving force behind it. The latest service adopted by the department is to establish a news or feature service for newspapers, large or small. The service being made up of selections from " The Lines O' Type News" has a linotype flavor of course, but who is not interested in the linotype and printing? Send for the service if you are not getting it.

Rhode Island Master Printers Hold Annual Outing.

Thursday, August 3, proved an enjoyable day for a large number of the heads of printing establishments of Rhode Island, when they met to celebrate the annual outing of the Master Printers' Association of that State. Seventy-two members and guests arrived on the grounds of the Ponham Club at eleven o'clock and gave them-selves over to various amusements. Dinner was served at two o'clock, and it was a merry gathering that partook of the menu. The members were out for a good time and they had it.

At the conclusion of the dinner, President Benjamin P. Moulton, acting as toastmaster, welcomed the members and guests of the association and introduced the speakers. Mayor Joseph H. Gainer congratulated the members on their showing and bantered several of the party.

Albert W. Finlay, president of the United Typothetæ and Franklin Clubs of America, told of the work accomplished by that organization. He congratulated the members on their selection of Mr. Moulton as their president and urged his support for the office of vice-president of the United Typothetæ and Franklin Clubs of America at the annual convention to be held at Atlantic City.

Secretary Richard H. Moore, Howard Knight, Edward L. Freeman and Hugh F. Carroll were the committee in charge of the arrangements.

Second Annual Picnic of the Free Press Company, of Easton, Pennsylvania.

Employees of the Free Press Publishing Company, of Easton, Pennsylvania, recently enjoyed their second annual outing at Island Park. The company assumed the burden of the expense. An elaborate dinner was served, and all amusements at the park were without expense to the employees. Smith's orchestra played for a



Clarence N. Andrews, Manager and editor, Free Press Publishing Company.

special dance held in the main pavilion later in the evening. There were one hundred and four present, all departments of the *Free Press* being represented.

Clarence N. Andrews, general manager and managing editor, originated the idea of the outing a year ago, and upon his recommendation the company agreed to make the affair an annual one at its expense. Mr. Andrews has always been a solicitous friend of the employees, and through his efforts the Free Press yearly grants its operatives a vacation with full pay.

A study of the cordial relations existing between the management and the large force employed in the various departments of the company shows that the rapid growth and success of the concern are largely, if not wholly, due to the coöperative spirit stimulated by Mr. Andrews. Strangers visiting the Free Press quickly recognize this peculiar and happy coördination of forces and the consequent elimina-

tion of hair-splitting arguments and discussions of technicalities, such as are too often conspicuous in transactions of every kind under corporation management.

Ninth Annual Printers' Baseball Tournament.

The ninth annual tournament of the Union Printers' National Baseball League was held at Indianapolis, August 5 to 12, and was a grand success. Although the week was one of intense heat, every feature of the program planned for the tourney was carried out as planned. Some unusual events were carded, one of the most interesting being an automobile race at the Speedway in which drivers of national reputation took part. The race was at twenty-five miles, the winner covering the distance at an average speed of ninety-five miles an hour. There were also a tire-changing contest and a five-mile race against time. After the events at the Speedway the party was taken to Germania Park, where refreshments and luncheon were served and two games of ball played. A stag was given on Tuesday. Boxing was the main feature. The tenround bout was a thriller, the others being tame in comparison. Jack Dillon, aspirant to Willard's crown, gave an exhibition of his skill. Each evening was given over to some sort of entertainment.

Chicago won the Garry Herrman trophy and the Lanston cup, the latter becoming the permanent possession of the winner. Some creditable baseball was played, St. Louis eliminating Detroit in the best game of the tourney. The score was 1 to 0 in eleven innings. Much praise is due the Indianapolis printers for the efficient manner in which every detail was attended to. A daily paper was published during the week and the dailies of the city gave the tourney much space—in fact, it was given wider publicity than ever before.

The following are the officers of the league: President, John M. Mc-Gowan, of Chicago; secretary-treasurer, Joseph J. Dallas, of Boston; commissioners, James McPherson, Philadelphia; Hal Spiith, Detroit; George E. O'Donnell, New York; J. E. Corcoran, St. Paul; G. P. Ruth, Indianapolis; W. G. Newton, Pittsburgh; W. H. Whitcomb, Boston; Joseph P. Oschger, Chicago; Leo P. McDermott, Cleveland; Ed. Springmeyer, St. Louis; Edgar T. Brown, Washington, and John M. Dugan, Cincinnati.

News Items from the United Typothetæ and Franklin Clubs of America.

Western Representative Harry S. Stuff has returned to the Pacific coast, after spending several weeks in the Middle West and Eastern States. He is at present extending organization work in the State of Washington.

Early in August the organization sent out from its headquarters a book-let entitled "Printers Terms and Other Terms." This article, written by J. Horace McFarland, contains many constructive thoughts and should be read and digested by every printer. If you have not obtained a copy, write to the national office at Chicago.

The campaign for the collection of records of bindery production being promoted by the organization has created considerable interest abroad, as well as in this country. Interesting communications have been received from printers in England, Holland, Australia and South Africa.

The Composite Statement of Cost of Production for the year 1915, just issued to the membership, contains valuable data and interesting statistics. Hour-costs have advanced in all departments of the printing-plant over the year 1914.

Ohio Printers' Convention and Cost Congress.

The Ohio printers will hold their annual convention and cost congress in Cincinnati, October 5, 6 and 7. The printers and newspaper publishers in five States have been invited, and it is confidently expected that there will be a thousand printers and newspaper men from Ohio, Kentucky, West Virginia, Indiana and Tennessee. The Buckeye Press Association, the Miami Valley Press Association, the Kentucky Press Association, the West Virginia Press Association, the East Tennessee Press Association, and other similar organizations including the Ben Franklin Clubs of Cleveland, Toledo, Columbus, Indianapolis, Louisville, Nashville and other cities, are interested and will cooperate to make the convention a success.

Adam J. Braunwart, of Braunwart, & Brockhoff, of Cincinnati, is president of the Ohio Printers' Federation; James J. Vance, secretary of the Ben Franklin Club of Cincinnati, is the secretary and treasurer. The federation has previously held annual conventions for Ohio printers only, but this year it was decided to include the printers from the four adjoining

States and to include the newspaper men as well as the printers.

The Hotel Gibson will be headquarters for the printers, and the newspaper men and members of the press associations will have their headquarters at the Hotel Sinton. Special entertainment will be provided for the ladies during the three days of the convention.

The list of speakers includes Edward N. Hurley, chairman of the Federal Trade Commission, who will be the speaker at the banquet to be held at the Hotel Gibson on Friday evening. The banquet will be followed by a cabaret. Other speakers include: John Clyde Oswald, editor of The American Printer; Henry L. Bullen, librarian of the American Type Founders Company; T. E. Donnelley, of R. R. Donnelley & Sons Company, of Chicago; William J. Hartman, of Chicago, father of the Ben Franklin Club movement; Joseph A. Borden, of Chicago, secretary of the United Typothetæ and Franklin Clubs of America, and others.

The newspaper men and members of the press associations will hold their sessions in the Convention Hall of the Hotel Sinton on Friday. Among the speakers will be Commodore G. W. C. Perry, of Chillicothe, president of the Associated Johio Dailles; W. J. Mortal, of Somerset, president of the Buckeye Press Association; James B. Stears, president of the Kentucky Press Association, and other prominent newspaper publishers.

Jersey City Printing Company Employees' Outing.

The fourth annual outing and games of the Employees Mutual Benefit Society, Inc., formerly The Craftsman's Club, composed of the employees of the Jersey City Printing Company, was held at Midland Park, Grant City, Staten Island, on Saturday, July 22, and was a great success both socially and financially.

Despite the threatening weather, about one hundred members and their friends boarded the ferryboat at Bergen Point, and, accompanied by a band of music, proceeded to the rendezvous at about nine o'clock, fully intent upon making it a red-letter day in the annals of the society.

At half-past ten breakfast was served to the hungry guests, whose number had increased by that time to 125, and, their hunger being appeased, the field events were in order for the balance of the day, all the events being sharply contested by a heavy list of entries.

The game of baseball, which is always considered the main event of the annual outing, as the winning team is known as the champion team for the year following, or until it is beaten in a regular game by a challenging nine, again proved to be a most exciting and interesting one. The emblem of the championship, a beautiful and costly silver cup properly inscribed, and donated by John S. Watson and William Y. Dear, held by the pressroom team for three years and the Lafayette bindery team for one year, was won by a team composed of employees from the Lafayette establishment.

Ink-Mills versus Printing-Press.

On Saturday, July 22, 1916, the Sinclair & Valentine Co.'s ball team played the Magill-Weinsheimer Company's team at Grant Park, Chicago. The score stood 28 to 11 in favor of the Sinclair & Valentine team.

Quotoright Club, of Pittsburgh, Pennsylvania.

Recreation, amusement and sports for the printers' families and friends were provided by the Quotoright Club, of Pittsburgh, Pennsylvania, by an outing at Alameda Park, July 22. The manner in which the outing was featured in illustrated folders, etc., shows that the Quotoright Club not only knows how to deliver a good time, but how to advertise that it has the goods.



Inasmuch as far more applications are being received from those seeking positions than we can possibly take care of, The Man and the Field Department will hereafter be omitted from THE INLAND PRINTER. We will, however, continue to receive applications from those seeking openings in the printing and allied fields, and these applications will be placed on file in order of their receipt and referred to those seeking men to fill positions.

Applicants are requested to write fully and freely to the editor, giving details regarding their experience, together with any references they may consider convenient. Those who command opportunities which they are seeking men to fill will be referred to applications from men seeking similar opportunities. This department of service is purely an editorial enterprise, no charge whatever being made.

THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

Vol. 57.

SEPTEMBER, 1916.

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

their renewal by remitting promptly.

Foreign Subscriptions.—To Ganda, postage prepaid, three dollars: to all other countries within the postal union, postage prepaid, three dollars: to all other countries within the postal union, postage prepaid, three davance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

LINGWAINT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to order devices of advice at some time remittance is sent, to insure

proper credit. Single copies may be obtained from all news-dealers and typefound throughout the United States and Canada, and subscriptions may made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INCAND PRINTER as an advertishing medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-tions advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

THE INLAND PRINTER reserves the right to reject any advertisement

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHEY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, KATHEV, LAWRINCE & Co. (Limited), De Montfort Press, Leicester, England, R. RATHEV, LAWRINCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England, Grands Road, London, E. C., England, WM. Dawgov & Sons, Cannon House, Breams buildings, London, E. C., England

England.

Englan

burg, South Africa.

Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

A. Oudshoorn, 23 Avenue de Gravelle, Charenton, France.

Ernst Morgenstern, Dennewitzstr. 19, Berlin W 57, Germany.

Prices for this department: 40 cents per line; minimum charge, 30 cents. Under "Situations Wanted." 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more innertions are taken. Cash later than the fifteenth of the month preceding publication mor guaranteed. We can not send copies of The hinand Printer free to classified anteed. We advertisers.

BUSINESS OPPORTUNITIES.

FOR SALE — Modern printing-plant and binder; (cylinder presents) play press, monetype, folders, cuttern sittlener, extra large quantity and variety of type, large stock of paper and inke) in a large, to more prosperous town in northern Indiana; prefer to sell entire plant to see party to be operated in present dustries; numerous good printing to make the present dustries; numerous good printing for the present dustries; numerous good printing that is sell as the prefer to sell entire present dustries; can be purchased at right price, part cash and balance on easy payments; responsible parties to deal with; good reason for selling, 5 200.

BIG OPENING WITH GOOD FUTURE for an all-swand printer with ambition, brains and \$1.50°, take active interest in well-testbalshed broad scope specialty business with small overhead; must assume complete charge of the printing work, have clean record and able to handle economically his part of the work; here is a big money's worth for the right man; framsh full particulars. S 211.

FOR SALE — Good paying job-printing business in a city of 12,000 in central Michigan; good equipment and best location; any one wishing to secure a good paying job-printing business can not afford to pass this without investigating; parties must retire from the business and will make a price to do so; inquire now. S 156.

CALIFORNIA JOB PLANT in growing city of 40,000 goes for \$1,760 cash; high grade of work; equipment less than year old; good opportunity; best of reasons for selling. S 207.

FOR SALE—Printing-plant doing from \$50,000 to \$60,000 yearly business; established ten years; located in big city; price, \$15,000; sudden death only reason for selling. S 209.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason, age of owner S 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1. Circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

FOR SALE.—Mishbe, sizes 34-inch, 56-inch and 68-inch, two-revolu-tion and drum eyinders, sizes 28 to 62 inch in Century, Oplimus, Cottrell, Whitlock, Scott, Cranston, etc.; Coits and Galleys, 10 by 15 to 14 by 22; all sizes Cordons, Goddings and Protuy, etc.; lever and two properties of the control of the control of the control of the us your wants; we sell new and rebuilt machinery. WANNER MACHY, CO., 708 S. Desdrom tt, Chicago, Ill.

FOR SALE—Model 90 Dexter job folder, folds from 12 by 16 to 32 by 41; 4, 8, 16, 24, 32 pages in right angles; 16, 24, 32 parallel in gangs of 2 or more up; has head perforators, also first fold paster. This machine is in first-class condition and will be sold at a bargain for eash. CASLON PRESS, 3101 Monroe st., Toledo, Otto.

FOR SALE—Two Cross continuous automatic press-feeders; will handle 40 by 52 inch sheet; arranged for Michie, Optimus or any standard press; also Cross folder-feeders for 48-inch and also for 52-inch; good working order or will rebuild if desired; bargains. DODSON FINITERS SUPPLY CO., Atlanta, Ga.

FOR SALE—Dexter automatic press-feeders for 65-inch press, also Calinch press of any standard make; also Dexter folder-feeder to handle 32 by 44 inch sheet; also bargains in Dexter and Brown folders thoroughly rebuilt and guaranteed. DODSON PRINTERS SUP-PLY CO., Atlanta, Ga.

FOR SALE — One Model A Autopress, size 11 by 17, complete with rollers and chases and electrical equipment; press in good run-ning order; good reason for selling; write for information. KAL-AMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

FOR SALE — 13 by 19 Gally Universal, heavy press; 14 by 22 Gally Universal, heavy press; 14 by 22 Colts Armory, style 5; all rebuilt and ready to deliver. WANNER MACHY. CO., 708 S. Dearborn st., Chicago.

PROGRESSIVE PRINTER

Should use modern methods in preparing his half-tone overlays. The DURO OVERLAY PROCESS produces an indestructible overlay made from a firmly coated board, which dissolves and leaves the various shades of a cut in proper relief. This overlay has stood the severest test on long runs and should not be confused with the so-called Powder Processes.

All Progressive Printers investigate. Shopright reasonable. Send for sample and terms.

121 Oklahoma Ave., Milwaukee, Wis.

REBUILT PRESSES, capacity of all sizes of newspaper and job work: write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all size cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKEINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-eass order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereo-type outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — Rubber-stamp equipment and supplies, complete, without type: first-class condition; inventory, less one-third. E. H. SHAR-TLE, Meadville, Pa.

FOR SALE CHEAP — One Model A air-brush and one swing pumping outfit, never been used exceeding thirty minutes. THE JENNER CO., Louisville, Ky.

FOR SALE — A five horse-power gas engine with tank and all equipment attached; also a Hickok No. 675 ruling-machine; both secondhand. S 163.

FOR SALE, COPYING-INK — Manuacturer of the best copying-ink that is made. SELLS PRINTING CO., 6813 Greenfield ave., West Allis, Wis.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE — 26 by 34 Michle, good as new; 11 by 17 Auto press; also Automatic Standard job-press. S 208.

HELP WANTED.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. S 106.

WANTED - Frinting Interactor: unassembled communitor will be abell on September 2, 1915, for Frinting, Interactor at the State School for Book, St. Charles, Illinois; salary, 575 to 8100 a months on maintenance; open to men over 25 years old residing in Illinois; examination will consist only of questions on training and experience, with possibly an oral interview later. For details and application blanks address the H.L.INOIS STATE CHYLL SERVICE COMMISSION.

Managers and Superintendents.

WANTED - Forman for our Rotary Department wherein we operate presses, waiting-machines, siliters and eathers for the manufacture of printed food-product wrappers, also operating presses printing autographic register forms and shipping bills; write, giving full details as to past experience, education and salary wanted; must have good executive ability above all things. S 215.

WORKING FOREMAN composing-room in 2-cylinder, 4-platen shop in city of 100,000; must be capable of handling men and coöperating with presersoom to keep things moving; good grade of work progressive plant; union; give particulars and references. S 51.

FOREMAN WANTED — All-around utility man; up-to-date weekly and job office; must have A-1 recommends; an opportunity for an energetic married man to secure a steady position; give complete information first letter. THE REPUBLICAN, Carthage, N. Y.

COMPOSING-ROOM FOREMAN—Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location—town of 15,000 in Central Western State; non-union. S 107.

PRESSMAN WANTED to make ready on cylinder and jobbers; must be good workman. OPDYKE PRESS, New Haven, Conn. Salesmen

PRINTING SALESMAN—With the shilty to sell artwork, catalogues and booklet—one who can originate his own ideas and sell them; we have a medium-size printing-plant, doing high-class color and catalogue work; we have an efficient Art Department, also an adverded of the control o

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings; 85 weekly; day course, 6 to 9 hours, 12 weeks, 880; six months' course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137-137 East leth st., New York city.

MISCELLANEOUS.

BOOKBINDING COUNSELLOR AND ENGINEER.—Binderise systematically arranged; information and direct concerning new continuous control of the contr

SITUATIONS WANTED.

All-Around Men.

ALLAROUND PRINTER, thoroughly familiar with the printing-trade.

have been at the work for the past 9 years, and manager and editor
of a job-effice and newspaper—the Star Printing Company at Pattor;
do not like the newspaper work and am willing to make a sacriface
to get out; if you are looking for a man in your job department, 1
am the man you want. B. L. BUCK, Patton, Fa.

WANTED — Position by first-class paper-ruler, also blank-book binder; can give best references. S 213.

Certoonist

CARTOONIST, experienced, good on politics, clever ideas, excellent technic; go anywhere; salary within reason; let my pletures help you win this fall. CORY, 433 West Seventh st., St. Paul, Minn.

Composing-Room.

YOUNG MAN, 28. first-class jobber, ast-man, stonehand, book, paim-phlet, catalogue and magazian make-up, excellent layout man, orderinal ideas, lineap and pass press sheets, will make charge and the pass press sheets, will make charge and the passes of t

PRINTER who has traveled considerably and gained a wide expe-pione wishes to locate permanently; has confined himself to the better grade composing-rooms and prefers job, advertisement and gen-eral display work; understands imposition, color and kindred subjects; are 27; union; last position nearly two years, and excellent refer-ence; all correspondence immediately answered. S 100.

COMMERCIAL PRINTER, 12 years' experience; thoroughly experienced on blank books and loose-leaf work; present place 4 years; age 26; single; and will go anywhere except Northwest; have had experience as ad-man on newspaper; sober, references. S 214.

LINOTYPE MACHINIST-OPERATOR wants situation; strictly first-class mechanic: long experience and excellent character. S 206.

Managers and Superintendents.

RESSMAN FOREMAN of receptional occurries shifty seeks a puck-lion with a mediturales modern printing-shift, or private concern doing a good grade of catalogue and color word; this man is a practical A.1 mechanic far above the average, with an experience of such printing and control of the printing and printing and quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits; Middle west preferred. So to.

PRESSROOM FOREMAN, with 22 years' experience, who can get results in a minimum length of time on the better grades of half-tone, three and four color, book, catalogue, commercial and publication work, would like to make a change; South preferable, but would consider any good proposition; non-union. S 204.

SUPERINTENDENT, with practical experience in all branches of printing and binding, desires change; best of references as to character and integrity; would consider proposition of investment in business if mutually satisfactory; also experienced in newspapers; West or Middle West preferred. S 201.

EXPERIENCED, efficient, systematic composing-room foreman-super-intendent wishes new opening; now employed and can satisfy you as to reason for changing; theroughly capable of taking charge of any plant; know how to get best results from working force; union. S 205.

Megill's Patent SPRING TONGUE GAUGE PINS QUICK ON

Send for booklet this and other styles

MEGILL'S PATENT Automatic Register Gauge

automatically tens sheets to perfect register. Applies instantly to any make of popular job press. No fitting, Great in efficiety, Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEW YORK



PRESSROOM FOREMAN, cylinder, web and job, on highest grade half-tone, catalogue, booklet, embossing and commercial, a thor-oughly competent mechanic and executive in full sense of the word, wishes position anywhere; strictly sober; best references; 17 years experience. S. 192.

CYLINDER PRESSMAN WANTS STEADY POSITION in Chicago shop; fifteen years' experience on best grade of work; four years' experience as foreman; at present employed nights, but seeks day position. S 190.

POSITION WANTED by a first-class cylinder pressman, out of the city; can furnish good references; union. S 933.

WANTED POSITION on S-4 Harris press by a capable and experienced pressman. S 88.

EXPERT PROOFREADER on book, newspaper and catalogue work seeks position. ELSIE SMITH, 708 S. Boulevard, Evanston, Ill.

YOUNG MARRIED MAN desires situation as salesman with firm handling printing-inks or printers' supplies; employed at present; steady and reliable; familiar with printing and engraving lines, S 212.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

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PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus.

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AMERICAN TYPE FOUNDERS CO .- See Typefounders.

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THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black

CABOT, GODFREY L .- See advertisement

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SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates

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Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, III.: 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER - See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago effices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chi-cago. Eastern office, 38 Park row, New York. Send for catalogue.

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STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron a 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. Numbering Machines.

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Photoengravers' Screens.

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Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chi-cago, manufacturers newspaper perfecting presses and special rotary printing machinery. HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546

S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York,

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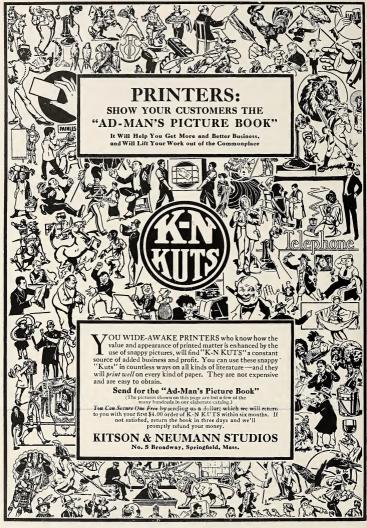
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It means that you must forget your printing and underbid the other fellow on paper, undercut him by a half cent a pound or he will do the same to you.

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You are not selling paper but good printing. If your customer specifies good printing—you specify Hammermill Bond.

That's the step! Hammermill Bond is recognized. You know it is the Utility Business Paper; it meets every printing need of every business—it is standardized for vouchers, blanks, memoranda, letter-heads, etc., through all the print requirements of business.

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These chases are being sold very rapidly to the owners of Cox Duplex presses. In most instances they save their cost in a few months. Write for prices, terms and descriptive literature.

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17 x 22—12 lb. 22 x 34—24 lb.

White, Blue, Green, Canary, Pink, Golden Rod SEND FOR SAMPLES

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—for you to print the head, body
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THE LOCKWOOD PRESS AT-TACHMENT is a simple device that has proved its practical value under every possible working test, LOCKWOOD MANUFACTURING & SALES CO., 112 N. 5th Ave., CHICAGO

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A New Field for the Printer

American manufacturers now realize that world-trade is not the negligible and picayune business that it was formerly considered to be—in so far as efforts to secure it were concerned—but that it is a very rich and alluring field for their best endeavors. They have come to realize that there is no reason for not enjoying the fruits of the harvest if they will but make an effort to secure them.

Of course the principal difficulty that occurs to the sales manager is the matter of language. He knows that the best results can be obtained only by using the language of the buyer. He knows that his catalogues, pamphlets and advertising literature of all kinds must be in the language of the people he its trying to reach.

This Opens a Large and Lucrative Field for the Printer

During the next few years there will be a great deal of printing done in this country in foreign languages, and naturally the work will go to the printer who is best equipped to handle it, regardless of price. To get his share of this new business the printer must have a working knowledge of the language in which the job is to be printed. Heretofore it has been considered difficult and impracticable to acquire this knowledge, for the reason that all books so far published have been largely on the science of the language rather than its art.

An Easy and Quick Method Now Available

The Old-Wil Publishing Co. has perfected a method of learning that is entirely new in the field of education, and when applied to foreign languages, has the following advantages:

The acquiring of the desired language without a teacher. No loss of time in taking lessons, study being given in odd moments of the day. Only absolutely correct expressions are used, obviating the possibility of unconsciously acquiring slang or ungrammatical speech. The rational and natural method, attention being paid to the art and not the science of the language. Unprecedented rapidity in the acquiring of the language. Words and sentences of practical use and not the common schoolbook wocabularies of heterogeneous words. The repetition of sentences as many times as desired so that they may be perfectly learned. Instant and ready reference to any subject. Convenience, especially portability and the ease of separation of learned matter from that to be learned. The most complete grammar of the language as yet published for those who desire to perfect themselves in the science and technicalities of the language. Low price.

The Old-Wil method offers the printer a splendid opportunity to prepare himself now, and to be ready to supply the big demand for foreign-language printing that is sure to come within the next year. Write to-day for particulars.

OLD-WIL PUBLISHING COMPANY 86 Michigan Street MILWAUKEE, WIS.

Sixth revised edition, now ready

The Mechanism of the Linotype

By John S. Thompson

This book is recognized as the standard reference work on the subject. For a thorough understanding of the Linotype in all its parts it has no equal.

It is used as a text-book in the Inland Printer Technical School and other institutions. Its practices and teachings have been thoroughly tested and found good.

The present revised edition embodies all important improvements made in the Linotype up to the present time, and for this reason should be in the possession of every operator and machinist.

CONTENTS

Keybaord and Magazine; The Assembler; Spaceband Box; Line Delivery Side; Priction Clutch; The Camps First Betward; Second Elevator, Clastic Hoc Camps First Betward; Second Elevator, Distributor Box; Distributor; Wise Automatic Stop; Pump Stop; Two-letter Attachments; Modol Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Olling and Wiping; Models Three and Five; Models Top, For, Six and Seven; Models Eng. Helven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plmas for Installing; Measurement of Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Martrice; Things You Should Not Forget; List of Questions.

Bound in flexible leather. Price \$2.00. Postage 10 cents extra.

The Inland Printer Co., 632 Sherman Street, Chicago



I Will Give You \$5

T-B SAFETY GUARD

just to prove to you that it is the best guard on the market at any price.

Because:

It can not break or get out of order. It has no wearing parts or clap-traps.

It will outlast the press.

It will absolutely protect the feeder.

That is why some of the largest firms in the country have equipped their plants with T-B's after exhaustive competitive tests.

State size of C. & P. press and send \$5.00 with order. Only one to a customer at this price. Regular price \$10.00 f.o.b. Cleveland, Ohio. Offer closes October 15. Circular on request.

You Can Make a Fraction in a Fraction of a Minute T-B FRACTION MAKER

All Sizes-24 to 60 Point

Shall I tell you about the Fraction Maker, the Acme Multi-Color device that prints in two or three colors at one impression, the Morgan Expansion Roller Truck?

"GENE" TURNER

CLEVELAND, OHIO 30 EUCLID ARCADE, Dept. S

Anderson High-Speed Job Folder No. 110

Ensures uniform accuracy in folding even while running at the extraordinary speed of 6,000 sheets per hour.

This little machine and one girl can do all of your folding that comes within a range of 6x6 inches to 22x28 inches at minimum cost.

C. F. ANDERSON & Co. 710 S. Clark St.



LINOTYPE **TYPEWRITER**

FACTORY REBUILT



This is a standard visible machine, equipped with tabulator, back spacer, two-color ribbon device and all latest improvements. Guaranteed one year.

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Science is the guiding hand in all successful ink manufacture. At all times, and especially in these times, raw materials must be checked, examined, analyzed and tested.

Ullman-Philpott Inks are dependably uniform in their different grades; they print and work well. They are started right and continue their manufacture under the direction of the chemical staff.

The Ullman-Philpott Co.

4811 Lexington Avenue, Cleveland, Ohio

Salesmen or Jobbers in All Sections.

Circulation Prestidigitators

The sole object of the "A.B. C."—Audit Bureau of Circulations—is to protect honest advertisers and honest publishers, by doing away with circulation errors and the mis-statements of

circulation prestidigitators.

Those publishers of newspapers, magazines, farm journals and trade publications all over America who form the great bulk of the membership of the "A. B. C.", believe that the man who buys advertising space is entitled to an

honest and unbiased circulation count—a count as dependable as a certified check.

These publishers, together with advertisers and advertising agencies, are spending their money to support the "A. B. C.", to pay for the services of trained auditors, and they ask the support and patronage of every man who buys advertising space and wants to buy it WISELY.

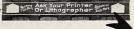
When you place your advertising with a publisher who is a member of the "A. B. C." you are protecting your own interests and helping to place the entire business of advertising on a cleaner, sounder, and more efficient basis.

THE INLAND PRINTER

Member Audit Bureau of Circulations

632 SHERMAN STREET, CHICAGO

The New Home of the New Idea



To a new, bigger and better homea plant that is ideal from every standpoint of envelope manufacture. Twice the floor area, perfect light, new machinery and equipment, and every means for easier, quicker hand-

ling! All these are a matter of pride to us, but to you they have a deeper interest. They are proof to you of the success and progress of the Western States Idea. They are promise to you of the better service that comes from increased facilities.

"We Protect the Trade"

The New SIGNIFICANT of the Western States principle is one of the large signs on our new building. "Ask your printer Department for Box Making or lithographer," it says—telling the interesting passerby that we live up to our slogan of "pro-COMPLETE, ready for the trade. We not only make our own envelope boxes but have evolved a tecting the trade."

> Western States Envelope Co. Department N, Milwaukee Manufacturers of Gu Envelopes for Printer



For Color Printing

mighty interesting way for you, Mr. Printer, to turn this box-making idea into big profit. Write us.

INDIAN BRAND is especially recommended for the production of poster stamps and fine labels. It is a thoroughly gummed stock that does not crack or curl. The curl has been removed from Indian Brand by our special process of manipulation after gum-ming. The high-finish print-ing surface lends itself to the exacting requirements of multi-color jobs.

Moist-Proof Packages

INDIAN BRAND No-Curl Gummed Paper is first put up in half-ream packages and carefully wrapped in plain kraft paper. Then two halfream packages are placed together and again wrapped and sealed in waxed kraft paper. Each ream is thus rendered moisture-proofa feature increasingly valuable during spring and summer.

A sample-book of Nashua Indian Brand Gummed Paper repro-ducing a complete set of Poster Stamps and many examples of sticker and label printing will be sent FREE to any printer.

Nashua Gummed & Coated Paper Co.



If you use or produce Loose Leaf Records, bear in mind that Byron Weston Co.'s Ledger Paper is also made with a hinge-no extra charge so that the pages will open flat in the binder. This "built-in-the-paper" hinge is an exclusive B-W patent, recently sustained by a decision of the courts. It does not alter the writing surface nor weaken the paper at the fold.

Demand for a correspondence paper of the same qual-Ity and standing as the other Byron Weston products led to the production of Defiance Bond. This paper has supplanted many higher priced bonds for use as business stationery, invitations, announcements, deeds, banknotes, bonds, checks-all high grade advertising purposes.

SEND FOR SMALL SAMPLE BOOK OF WESTON PAPER PRODUCTS

Byron Weston Company

"The Paper Valley of the Berkshires"

DALTON, MASS.

EMBOSSOGRAPH

HE art of producing embossed or en-THE art of producing cincoses. plates, as fast as ordinary printing—from an ordinary printing press. Absolutely flexible.

Can not be broken off. The greatest money-maker ever presented to printers. Send for full and complete particulary.

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Boxes! Save hard labor and

breakage by the Revolvator

Registered U. S.

Write for Bulletin I-36

will bring in so large per cent of profit and that is so easily learned

as making RUBBER

STAMPS. Any

income by buying one of our Outfits, as he already has the Type,

which can be used without injury in making STAMPS. Write to

us for catalogue and

full particulars, and

earn money easily.

J.F.W. Dorman Co. Baltimore, Md., U. S. A.

N.Y. Revolving Portable Elevator Co. 351 Garfield Ave., JERSEY CITY, N. J.

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Designass COUNTY OF THE PARTY OF BERCHMOPASSES.

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Chicago Works: 405 Ravenswood Ave.
Sales office: 2 w W. Monroe Street Upes.
Specialtic Learn mold steel-face electrotypes.
Solor plates Learn mold steel-face electrotypes.
Solor plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. Correspondence solicited.

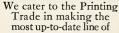


Sure Enough Metallic Inks

If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more. We Make All Kinds Printing Inks Let us figure with you, Our inks are known for Quality.

The Kohl & Madden Manufacturing Company 626 Federal Street, Chicago, Ill

JUERGENS BROS.CO.



Pencil and Pen Carbons

for any Carbon Copy work.

Also all Supplies for Printing Form Letters

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DESIGNERS ENGRAVERS ELECTROTYPERS 166 W. Adams St. Chicago

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and its AUXILIARY BRANCHES

By John J. Pleger FOR SALE BY

The INLAND PRINTER CO.

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All GENUINE Hempel Quoins and Keys Except the "Monarch" Quoins



SOLD BY ALL REPUTABLE DEALERS Manufactured exclusively by

H. A. HEMPEL THE INVENTOR OF THE QUOIN BUFFALO, N. Y., U. S. A.

METALS

Linotype, Monotype, Stereotype Special Mixtures

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First, Last and All the Time

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Pick Up the Waste In Your Plant and Bale It!

Baled Waste is Worth Money Get Booklet

64-F from Sullivan Machinery Co.

CHICAGO, ILLINOIS

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Do not discard your Campbell Presses. We supply parts promptly for all the different styles and are sole owners of the shop rights We carry all the original drawings and patterns and a large stock Works: Brooklyn, N. Y. New York Office: Pulitzer Building

Avoid delay when needing repairs by sending orders direct to office.



Redington Counters

meet the most exacting requirements for accuracy, durability and simplicity. The BEST Counter for C. & P. presses, \$5.00 at your dealers. F. B. REDINGTON CO., 112 S. Sangamon St., Chicago



A REAL INK TONER AND SOFTENER

It claimates often or similar is tone in the object and under them print clean and harpen-brings out every detail of half-tone and other cuts invaluable for Histographer and offsete printer—it sets ink very quickly, which enables jobs to be handled in less time—it more than pays for its use by catting his bills and reducing the cost of handling bold. If, Try it in your own shop, under your own conditions, on your own work, and it it does not do all that we say, return the pail and we will cancel ally our obligations. Scalar or train pail, feed, The very inexpensive.

PRATT ANTI-OFFSET CO., 1059 Willis Ave., East Detroit, Michigan Dealers, Union Paper & Twine Co., Detroit; Chas, Marks & Co., 513-522 Transportation Bldg., Chicago.

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B. A. Wesche Electric Co. 327 E. Sixth St., Cincinnati, Ohio.

Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.

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for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue

Steel Die Stamping-Plate Printing Wedding, Social and Business Stationery

IMPERIAL ENGRAVING CO.

Engravers to the Trade Exclusively 628-630 Chestnut Street

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New and Rebuilt Printing Machinery Printers' Supplies Job Presses Folding Machines Paper Cutters Electric Welding Cylinder Presses R. W. HARTNETT CO., 50 N. 6th Street

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ALWAYS-SET STATIONARY-GUIDES MITERING MACHINE

Approved and adopted by many leading printers throughout the country. reular.

Sent by Parcel Post S11.50

on Receipt of Price \$11.50

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Riteway Numbering Machines

With Quick Set Gauges \$60.00

Not a paging machine, but it will produce 50% more work than other foot-treadle machines or 25% more than power machines on checks, blanks, etc. 15 days trial. 2 years guarantee.

RITEWAY NUMBERING MACHINES 525 Cherry St., Philadelphia, Pa-



The Lutterman Process Co. Photo-Lithographic

Photo-Lithos Color Plates High-Light Halftones

7th and Broadway, Cincinnati, Ohio

Anway Adjustable Job Press Grippers For use on C & P and Old Style Gordons. Patented December 7, 1915.

Reduce cost and eliminate 90% of your job-press feeding troubles. Send for descriptive folders and list of users. H. B. Anway, 7038 Stony Isl. Av., Chicago



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While-U-Wait RUBBER STAMP

eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys lete outfit. Send for catalogue

THE BARTON MFG. CO., 89 Duane St., N.Y. City

OUR LIST OF WISE MEN

Here's another one: The Manz Engraving Co., Chicago. is now using a

"SAFETY FIRST" PORTABLE ELEVATOR Made Only by

ECONOMY ENGINEERING COMPANY 423 S. Washtenaw Ave. CHICAGO, ILLINOIS

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The last word in Follow-up work-mail campaigns-circularizing -trade bulletins—goes practically sealed for one cent. Saves \$1ce M in postage. Can be applied to any business. Sold blank ady for printing. Any printer can handle the whole job. Samples and prices sent on request.

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THE PRODUCTIMETER in printing plants all over the country is counting production with never-fail-

Send for one on 30 days' free trial, Attachments for any platen press.

Ask for new catalog No. 41 Durant Manufacturing Co., Milwaukee

'Roughing" for the Trade We have put in a ROUGHING MACHINE, and will be

pleased to fill orders from those desiring this class of work. Three-color half tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited

THE HENRY O. SHEPARD COMPANY 632 Sherman Street Chicago

CARBON BLACK

GODFREY L. CABOT, Boston, Mass.

ELF ECLIPSE (PN) ELF B. B. B. VULCAN MONARCH KALISTA

The House of Satisfactory Service

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Anything You Want at the Lowest Price Possible NEW YORK PRINTING MACHINERY CO.

The Fastest Growing Supply House in New York 60 BEEKMAN STREET NEW YORK CITY

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to your quaterners; thus you create new business and increase the business of old patrons. If your friends and neighbors know you have Barnhart's Authors Roman Family, the Caslon, Plate, Engravers Roman, Pastel, Modern Gothic and Script and other families, Pastel, Modern Gothic and Script and other families, the Typewriter Type, Foreign Language faces, and Accents, Cuts, Illustrations, etc., your trade will jump. Tell them you have all these or can get them quickly.

BARNHART BROTHERS & SPINDLER CHICAGO KANSAS CITY ST. LOUIS OMAHA
WASHINGTON, D. C. ST. PAUL DALLAS SEAT.

SET IN PENCRAFT OLD STYLE AND PENCRAFT OLD STYLE BOLD. BORDER NO. 70

Hartford cutting and Presses

NATIONAL MACHINE CO.

111 SHELDON STREET HARTFORD, CONNECTICUT

STEEL CHASES

Send for quotations and "SLEDGE HAMMER TEST AMERICAN STEEL CHASE COMPANY 27 Beckman Street, New York, N. Y.

ADD TO YOUR PROFITS

By Taking Orders for Bonds Write for particulars to

ALBERT B. KING & COMPANY, Inc. **Bond Specialists**

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Where

THE SEAL OF GOOD

ELECTROTYPES that give the maximum wear and require the minimum make-ready.

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The Automatic Card Press

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DON'T Lose Money. DON'T urge presses on small work. Install our hand-tic Self-Feeding Card Printing Press. It print s, get our trade discounts. S. B. FEUERSTEIN & C ntees & Mfrs., 542 W. Jackson Blvd., Chicag



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SCHOOL OF PRINTING

AND THE GRAPHIC ARTS

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Instruction includes hand and machine composition; platen and cylinder presswork; electrotyping; photomechanical engraving processes on zinc and copper; color process work; lithography; and bookbinding. Advanced Courses to train foremen, superintendents, managers, etc., in the Printing Industry. School opens September 18, 1916.

LOW TUITION, EXCELLENT EQUIPMENT, WRITE FOR ILLUSTRATED CATALOGUE

Berry Round Hole Cutter

The machine that cuts clean holes with sharp edges and no burrs.

The Berry has a capacity of fifty inches per minute

fifty inches per minute

and cuts clean and sharp through any kind of stock

from newspaper to binder's board Made in Four Sizes le model and

One table model and three floor models

Berry Cutter and Bit

revolve in opposite directions, automatically cleaning and never heating

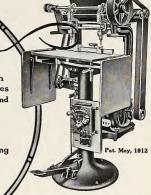
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with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

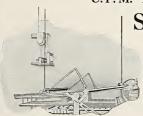
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Berry Machine Company

This is Berry Number 4
Automatic Lift



U. P. M.—The Trade-Mark of Quality



Smiles or Frowns?

Uncertain output and high rate of spoilage are but two of the aggravating factors which bring worry to foremen and pressmen alike when static electricity is allowed to run riot in paper stock.

Watch the smiles come as soon as presses are equipped with

Chapman Electric Neutralizers

Maximum production—whatever the weather or season of the year—minimum spoilage, and above all, high-grade work—do you wonder at the new feeling of satisfaction in the pressroom?

Upon request we shall be pleased to send our circular No. 50 giving full data.

U. P. M. Quality Also Distinguishes Our Continuous Feeder and Vacuum Bronzer

United Printing Machinery Company

New York

BOSTON

325 S Market St Chicago The "speed" with which we turn out the work is one of our strong claims for your electrotype business. We have told you before, about our patented shell-making process which enables us to deliver a finished electro one hour and thirty minutes "quicker." But speed is not all we have to sell you.

QUALITY

is also a point in our favor. We use nothing but the best materials, labor and methods. This is proved in the fact that our plates have stayed on the press through a complete run of 500,000 and more impressions with no noticeable difference in appearance between the first and the last impression.

We are ready at any and all times to "show results."

Dinse, Page & Co.

725-733 South La Salle Street, Chicago

PROFIT

Some users say that they are saving over an hour a day for each cylinder press equipped with the Rouse Paper Lift. Others put it in figures of increased output, testifying to 1,000 more impressions per day than they used to get when they "man-handled" paper instead of Rouse-handling it.

Free to Printers

Rouse-Handling vs. Man-Handling— A 16-page booklet full of interesting illustrations and convincing facts. We would like to send you a copy.

H. B. ROUSE & COMPANY

2214 WARD ST., CHICAGO



Embosser Used as a Smasher Driven by a Westinghouse Type SK Motor.

YOU PAY

for power that you do not use when operating your plant with an engine.

Westinghouse Individual Motor Drive

will save you money because you do not have to operate long lines of shafting to operate a single machine.

Also, it will increase your output, due to uniform speed and improved control, and makes your plant cleaner and brighter.

Send for Booklet 3185



Westinghouse Electric & Mfg. Company

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Sales Offices in All Large American Cities

GUARANTEED FLAT GUMMED PAPERS

ROLLS OR SHEETS-WHITES AND COLORS

To insure your getting the RIGHT GUMMED PAPER see that our registered

GUARANTEED



LABEL

is on every package

IDEAL COATED PAPER COMPANY MASSACHUSETTS

NEW YORK

CINCINNATI

CHICAGO





Hancock Type Tie-Up

EIGHT TIMES FASTER THAN STRING BINDS TYPE SECURELY, DURABLE

Folder mailed free. Sample 100

H. H. HANCOCK, LYNN, MASS.

Customers Measure Printers

TEEL COMPAN

out-by the goods they When a printer sells

PEERLESS PATENT BOOK FORM CARDS

ne establishes himself as a grade concern, because endouse high-grade people use them. "will use no other.", or profit to the printer, because he satisfies his customers, and a sat et is always a trade-builder. "are trade-builder." or samples and prices to-day. Prove your class and improve your p

The John B. Wiggins Co. Established Engravers, Die Embossers, Plate Printers, 1104 S. Wabash Ave., CHICAGO

Established 1892

BROCK & RANKIN, Inc.

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We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

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that side thoroughly, Post free, \$2 per annum. The Office of THE PROCESS MONTHLY 14 Farringdon Avenue London, E. C.

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Photo-Litho, Metal Decorating, Technical Treatises, Recipes and Instruction are among the subjects found in the

National Lithographer

The only lithographic periodical published in America. Subscription (United States) postpaid per year \$2.00. Subscription (Foreign and Canada) postpaid per year \$2.50.

The National Lithographer Publishing Co.

150 Nassau St., New York City

If You Want to Build a Trade With the French Printers, Send Your Catalogues and Terms to the

FONDERIE CASLON

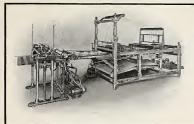
The Leading Importers of

American Machinery

For the French Printing Trade

Shipping Agents: The American Express Company

Fonderie Caslon, 13 Rue Sainte Cecile, Paris



HICKOK

Automatic Paper Feeder

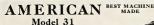
This feeder is meeting with wonderful success and a large number are in daily use. They are great money and

time savers.

Write us for prices and information

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.
Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery,



6 Wheels \$600

AMERICAN NUMBERING

MACHINE CO.

224-226 Shepherd Ave. Brooklyn, N. Y.

123 W. Madison St. . . Chicago, Ill.

2 Cooper St. . . Manchester, England



AMERICAN

Model 30

5 Wheels \$500 Less Than One Cent a Day

In stock and for sale by

Dealers
Everywhere

Specify AMERICAN when ordering

An Innovation in Type-High Machinery

The Howard Rotary

The main point of difference in this machine which has been proven by actual test to give it a decided advantage over any other on the market is the *rotating file* in place of the usual knives.

A Superior Feature

The rotating file makes it possible for the manufacturers to guarantee every HOWARD machine to surface either metal or wood based cuts with absolute accuracy to the one-thousandth part of an inch, and leave the surface as smooth as though it had been sanded.



The rotating file will surface paper or strawboard without tearing or roughing it, thus making it possible to "build up" cuts from the bottom and then trim type-high-afeatimpossible with a knife machine.

The rotating file, made of the best tool steel, will not dull or nick, which does away with periodical sharpenings.

Every other feature of the HOWARD machine is as simple and as practical as the cutting feature, and the price is a pleasant surprise.

Send for descriptive circulars to-day

The Howard Machine Co.

NAPPANEE, IND.

Printing Salesmen

The way to secure profitable printing salesmen is to make them—teach and train men. The way to hold a job as a printing salesman, is to learn the business—a thorough preparation for service to self, employer and customer. Salesmanship is a profession—to be acquired by study and training.

There is One Complete Course in Printing Salesmanship

Nashville Typothetae Course in Sales Training

recommended and used by printers' organizations throughout the country.

You can study Printing Salesmanship, at home, by correspondence; or in a shop class, if the employer realizes its importance.

Every printing establishment needs real salesmen; employers should be interested in class work in their shops—systematic training is essential. Isn't it worth investigating?

Write for full particulars and terms

E. P. MICKEL, Secretary

42-43 Noel Block, Nashville, Tenn.

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Type Founders' and Printers' Supply Agents

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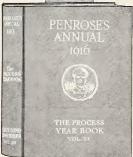
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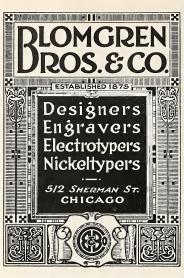
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r ucus & 140ng Mig. Co	National Lithographer	White, L. & I. J., Co
C-1110 W		
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	New York Printing Machinery Co 850	
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For speed—for economical operation—for simplicity—for quick make-ready—for quality of output.

GOSS

Foremost press for allaround efficiency in printing magazines and catalogues in large quantities.

The Significance of this is Obvious

Horace Cox, Ltd., of London, England, came to us when they wanted a machine built to meet the special requirements of their work. There are other manufacturers all hundreds of miles nearer them than we are, but they went out of their way to bring their problem to us; and we solved it. The machine we sent them is pictured and described below.

Excellent, economical service under ordinary conditions, and amazing

service under extraordinary conditions, is characteristic of every one of the thousand or more GOSS Presses in operation to-day.

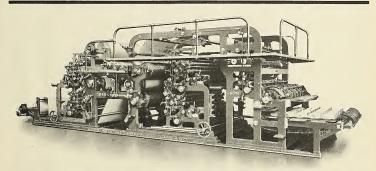
A GOSS Press can be built to meet the special requirements of *any* publication or job.

THE GOSS PRINTING PRESS CO.

Main Office and Factory

16th Street and Ashland Avenue, Chicago New York Office, 220 West 42nd Street

THE GOSS PRINTING PRESS CO. OF ENGLAND, Ltd., Hayes, Middlesex



THE GOSS MAGAZINE PRINTING AND FOLDING MACHINE, No. 39K

Prints from one roll of paper 60 inches wide. Circumference of plate cylinder, 54 inches. Size of page, 10 inches long by 6¾ inches wide. Printed matter 8½ inches long by 5¾ inches wide. Diameter of plate cylinder without plates, 16.855 inches. Electrotype plates § inche inches, one page to each plate. Columns run lengthwise of cylinders. Cylinders have 6 plates abreats and eight plates around circumscript of the columns of the cylinders. All produces have 6 plates abreats and eight plates around circumscript of the cylinders running on steel bearers. Hard packing is used. Inking arrangements removable from plate cylinders and provided with a 4-inch form rollers for black printing and provided with a 4-inch form rollers for black printing and provided with a conceived with the contraction of the cylinders, and provided with a conceived with the contraction of the cylinders and provided with a conceived with the contraction of the cylinder cylinders are cylinders. All products delivered without the use of pins, to full page, folds in six exparate rows of packets, each pocket holding fritten or thirty signatures. Signatures are of sixteen pages each, cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each, cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity 4,500 sets of six signatures of sixteen pages each cut at top, bottom and side. Capacity and the capacity and the capacity and the capacity and the c

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10,400 Ems An Hour

This average was made by an operator on the Model 18 (Two-Magazine Model 5) Linotype in the office of the Chicago Tribune during a comparative trial test with a two-magazine line-casting machine of another make.

Two operators from the Tribune's regular staff alternated from one machine to the other and worked "off the hook."

At the end of the comparative test the voluntary testimony of the operators proved that they set a larger amount of type with less effort on the Model 18 Linotype than was required to set the smaller amount on the other machine.

Result: The Chicago Tribune ordered 39 Model 18 Linotypes and 2 Model 16 Linotypes—the largest single order ever placed for line-casting machines.

is the title of a booklet which covers all the details of this comparative test. To get your copy of this book, fill in the coupon now and mail it to-day.

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Linotype Company

Tribune Building, New York

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